

The **INLAND PRINTER**

VOLUME 76
NUMBER 2

NOVEMBER
1925



**THE LEADING BUSINESS & TECHNICAL
JOURNAL OF THE WORLD IN THE PRINTING
AND ALLIED INDUSTRIES**

"A prospect came into the shop with the remark that our advertising had the greatest appeal of anything he had ever seen. That although he was solicited frequently by advertising men and printers, it was the first time he was interested enough to call on a printer himself.

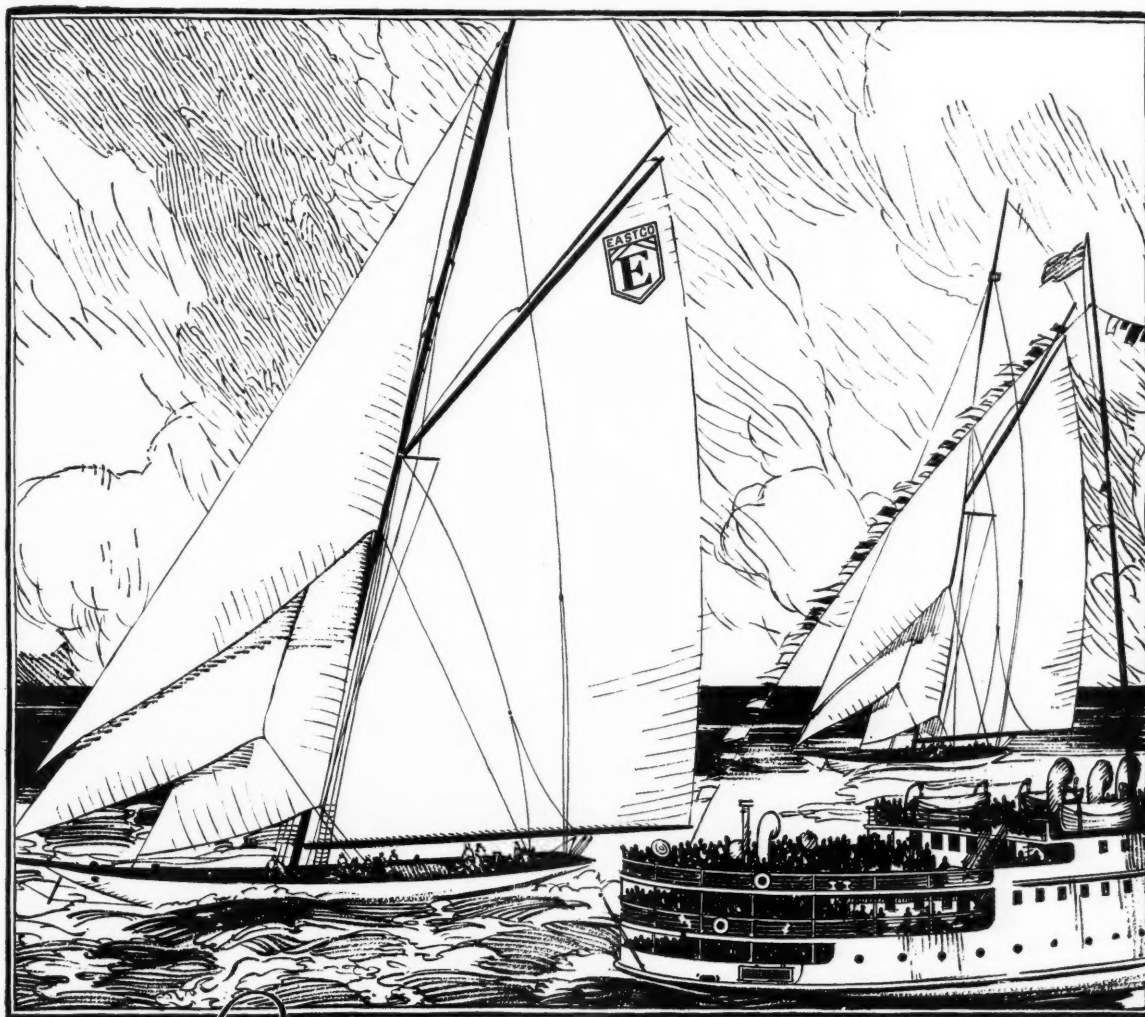
"We have heard the same story quite a few times now, so we feel our judgment was correct in believing that your copy has exceptionally strong pulling powers."

Such copy is only a part of my service to printers. The complete service is a definite, planned, systematic producer of orders for advertising-printing—and includes whatever assistance may be needed in the execution of such printing—analysis, plans, copy, art work, general counsel.

My work is individual—made to fit each printer-client's own requirements. It works equally well with those who have service departments and with those who have none. It is exclusive to one printer in each locality. It is really worth finding out about.

With your inquiry please state (1) press equipment, (2) average monthly sales, (3) present sales methods, (4) what percentage of sales is in advertising-printing, and (5) send samples of your own advertising matter.

Charles Austin Bates, AEOLIAN BUILDING, NEW YORK



Leading by 42%

IN the selling race, as in the sailing race, a long lead over the field implies at least a strong presumption of superiority.

The superiority of ATLANTIC BOND cannot be said to be proven by the fact that sales so far this year are 42% ahead of the corresponding period of last year. Improved business conditions are a factor. But improved business conditions fall far short of accounting for the increase. Knowing as we do the intense competition that exists in the paper market, we feel warranted in saying that no paper could win new customers so rapidly, except as a direct result of exceptional value, and its recognition by discriminating users and producers of letterheads and business forms.

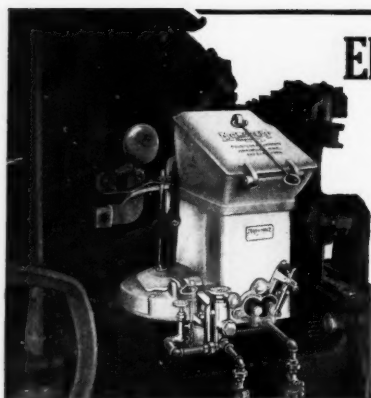
You can form your own opinion, very pleasantly and profitably, by examining the specimens that we are sending at monthly intervals to printers and advertisers whose names are on our mailing list. You'll find them interesting and suggestive, both as examples of good business practice, and as samples of a good bond paper.



EASTERN MANUFACTURING COMPANY, 292 Madison Ave., New York

ATLANTIC BOND





Eliminate Waste in Your Composing Room

The Single Melting System Saves Time, Labor and Money

Produces better type faces
Produces more solid slugs
Eliminates metal furnace

MONOMELT
SLUG FEEDER
It Cleans as it Melts

50% less labor operations
75% less metal drossage
10% more production

Write us for Comments by Hundreds of Enthusiastic Users

PRINTERS' MANUFACTURING COMPANY

1104-1117 Transportation Building, Chicago, Illinois



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewind.
Attachments for perforating, punching, tag reinforcing,
eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

The INLAND PRINTER

Vol. 76, No. 2 HARRY HILLMAN, *Editor-in-Chief*
MARTIN HEIR, *Associate Editor* November, 1925

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under act of March 3, 1879.

The Brackett Double Head Stripping Machine

A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers

THE BRACKETT STRIPPING MACHINE is profitable in many lands where ordinarily the cheap labor makes machine competition unprofitable.

In Japan, China, India, Australia, South Africa, nearly all countries of Europe have recently given substantial testimony of the marvelous production.

It does the unusual things in Bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere throughout the world.

There is a reason for losing that big order. Let us tell you about our plan of Sales Getter and Business Builder.

THE BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS, U. S. A.

The men who know THE PRESSMEN AND THE MANAGEMENT



"The new Suction File Feeder will feed a thin light sheet as well as a heavy coated sheet with no loss of time in changes or readjustments."
—Joe Sidon



"We have the largest Dexter Suction File Feeder in Washington. It is satisfactory from every point of view. We could not get along without it."
—Leonard E. Hayes



"When I get a press equipped with Dexter Feeders I know I can get out the best work."
—Anthony Fabrizio



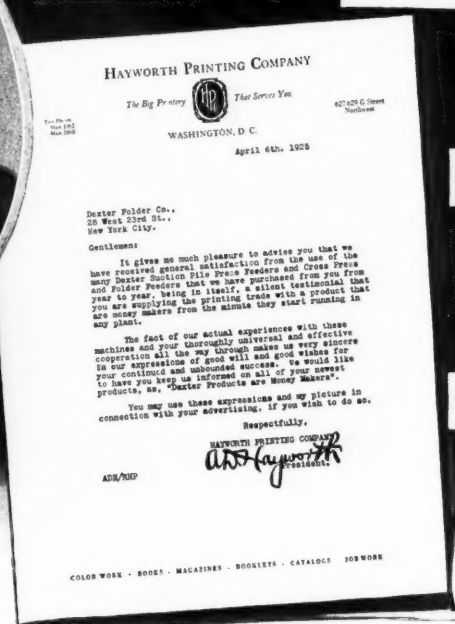
"The simple construction of the Suction File Feeder is a great advantage."
—Albert H. Bushing



"When you want production and good work get your Dexter Feeders running."
—George E. Luby



Mr. A.D. Hayworth



"With the press running 2,000 an hour in eight hours the Cross Continuous feeder fed 15,000 sheets."
—Charles C. Watson



"The new Dexter Suction Feeders are as near mechanical perfection as human hands can make them."
—E. H. Wright



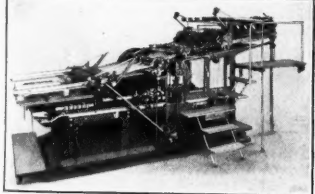
"I have operated Dexter Feeders for a long time, and they are certainly good machines."
—Edgar Pearson



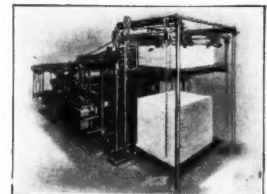
"For easy operating and good high grade work give me Dexter Suction File Feeders."
—Richard Miller

The Unanimous Approval of
DEXTER AND CROSS FEEDERS
by the Pressroom and Management of the
HAYWORTH PRINTING COMPANY of Washington D. C.

DEXTER FOLDER COMPANY
28 WEST 23RD STREET - - - NEW YORK CITY



77 Summer St. Boston, Mass.
528 S. Clark St. Chicago, Illinois
811 Prospect Ave. Cleveland, Ohio
Lafayette Bldg., 5th and Chestnut Streets, Philadelphia, Pa.
2017 Railway Express Bldg., St. Louis, Mo.



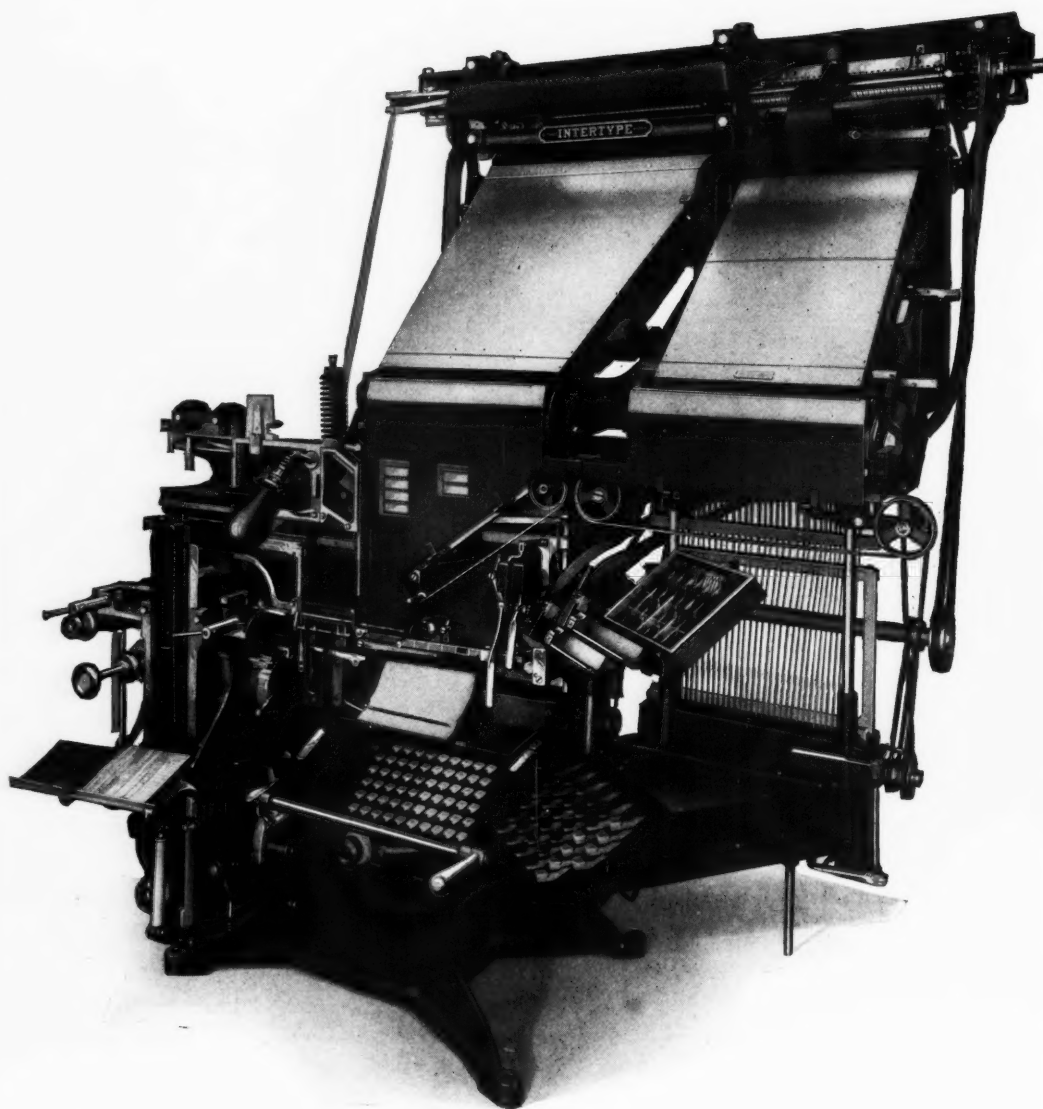
Agents
H. W. Brintnall, San Francisco and Los Angeles
E. G. Myers, Dallas, Texas
Dodson Printers' Supply Co., Atlanta, Ga.
T. W. & C. B. Sheridan Ltd., London, England, E. C. 1
(Distributors of Dexter Folders and File Feeders in Great Britain)
Toronto Type Foundry Co., York & Wellington Sts., Toronto, Canada

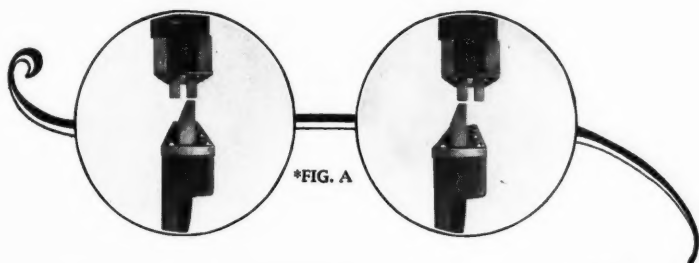
FOLDERS ~ FEEDERS ~ CUTTERS ~ STITCHERS ~ BUNDLING PRESSES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

New!

Standardized





Intertype "Mixer"

IN PRESENTING the Standardized Intertype Mixer, Intertype takes another carefully planned step forward. This new Mixer Unit permits setting *Roman, Bold, Italic, Small Caps, Special Figures, etc.*—ALL IN THE SAME LINE—with automatic sorting and distribution of matrices.

Carries two standard 90-channel magazines—interchangeable on all Standardized Intertypes.

Can be furnished with or without side unit carrying two extra wide 34-channel magazines.

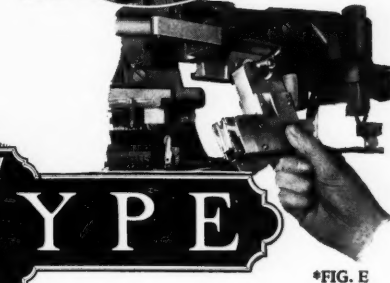
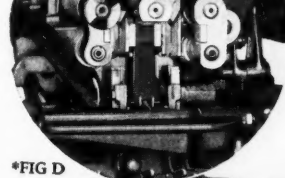
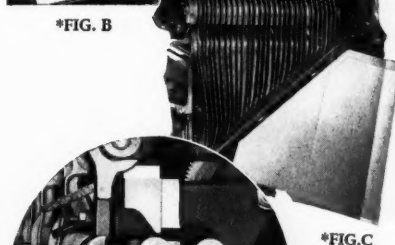
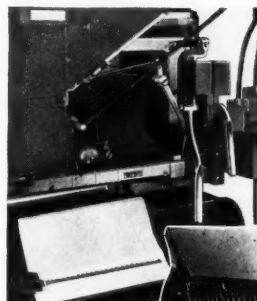
To change from one main magazine to the other, or from one side magazine to the other, the operator simply shifts a convenient light-touch lever. Magazines do not have to be shifted.

Matrices of standard maximum width can be run in both upper and lower magazines.

The new mechanical features are extremely simple. Distributing mechanism includes only one distributor box, two distributor bars [side by side] with the usual conveyor screws, and a double channel entrance built as a single unit.

There are no complications in the assembling mechanism. Write today for literature.

*FIG. A—Keyboard rods shift from one set of escapement rods to the other. FIG. B—Magazine Shift Levers. FIG. C—Maximum width matrices can be used in either magazine. FIG. D—Two distributor bars side by side. FIG. E—Distributor box can easily be removed.



Executive Offices, 1440 Broadway at 40th Street, New York

NEW YORK, CHICAGO, MEMPHIS, SAN FRANCISCO, BOSTON, LOS ANGELES, LONDON

NO STANDARDIZED INTERTYPE HAS EVER BECOME OBSOLETE

Please Mention THE INLAND PRINTER When Writing to Advertisers.





Interviews with Royal Pressmen

**“Because *they*
are easy to print”**

Says PERCY LITTLEFIELD

*“That’s why we use ROYAL Plates—they
are EASY to PRINT.”*

Mr. Littlefield is manager of the press-room of Edward Stern & Co., Inc., right here in our own home town of Philadelphia. And what a world of wisdom there is in his simple reason, which, after all, is the one BIG reason for ROYAL’S national reputation!

“Brilliant common sense” on the part of the pressmen themselves, locally and nationally, has determined the preference given to the “easy-to-print” character of ROYAL Plates.

Royal Electrotypes Company

BOSTON OFFICE
516 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway

Member International Association of Electrotypers

To Those Who Print From Plates



Our Plate-Base Equipment

will help you solve your plate-mounting problems, whether you do commercial work, specialty work, book, magazine and catalog work, labels or any other kind of printing from plates on flat-bed presses — either regular cylinder, platen, or automatic presses. Write today to our service department or to any live dealer in printers' supplies for illustrated literature describing in detail our various plate bases

For All Kinds of Flat-Bed Presses

"Expansion" Plate-Mounting System
For Register and Fine Color Work

The "Economical" Block System
For Fine Register and Book Work

The "Simplex" Block System
For Book and Magazine Work

Wilson Adjustable Patent Iron Blocks
For Catalog and One Color Work

Bases for Platen and Automatic Presses
Tell Us Your Requirements

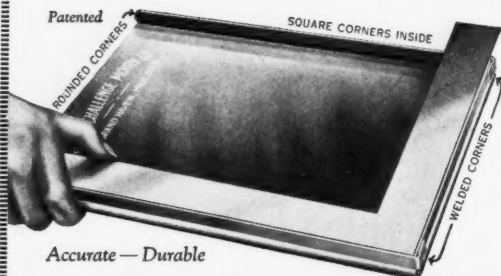
Challenge Electro. and Stereo. Blocks
The Popular and Best One-Piece Block

Challenge Cast Iron Newspaper Bases
Made in All Standard Column Sizes

Challenge Cast Iron Stereotype Bases
In Labor-Saving Fonts and Sort Sizes

SPECIAL BASES FOR SPECIAL USES MADE TO ORDER

Challenge Pressed Steel Galleys



The Single-Piece Steel Galley

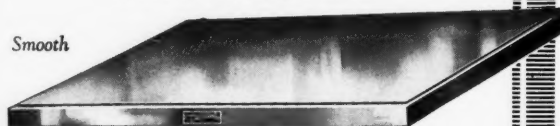
They are made in all standard job, news, and mailing sizes, including 13-ems plus one point and 26½ ems plus two points. These latter sizes can be furnished with Challenge Removable Galley Locks. Special size Galleys made to order.

Send for Circular, List of Sizes and Prices.

Challenge Imposing Surfaces

Without Rabbet, If Desired

Smooth



Made in our own foundries and shops of the highest quality iron and steel, as smooth, level and accurate as the bed of a press. Far superior to a marble surface, and as no coffin is required, the edges being rabbeted, a considerably larger usable area is secured. No chance for type or spacing material to work in between surface and coffin, as is common with the old-time marble surface. The under side is strongly reinforced by heavy ribs running both ways, and positively will not sag.

Write for Prices and Sizes Desired.

The Challenge Machinery Co. General Offices at
Grand Haven, Mich.

Chicago, 124 South Wells Street

New York, 220 W. 19th Street

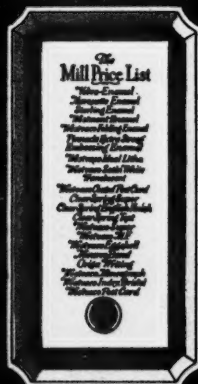


Westvaco Super

THE artist applies himself diligently to maintain uniformity in his work and retain public confidence in his ability. Likewise, constant vigilance is used on the part of Westvaco paper-makers to maintain the reputation of Westvaco Super and to retain the universal user-confidence it now enjoys.

WEST VIRGINIA PULP & PAPER CO.

U · S · A



Design by O. W. JAQUISH

See reverse side for list of WESTVACO DISTRIBUTORS

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

THE CHATFIELD & WOODS CO.	20 W. Glenn Street, <i>Atlanta, Ga.</i>
THE ARNOLD-ROBERTS CO.	<i>Augusta, Me.</i>
BRADLEY-REESE CO.	308 W. Pratt Street, <i>Baltimore, Md.</i>
GRAHAM PAPER CO.	1726 Avenue B, <i>Birmingham, Ala.</i>
THE ARNOLD-ROBERTS CO.	180 Congress Street, <i>Boston, Mass.</i>
THE UNION PAPER & TWINE CO.,	559-561 E. Swan Street, <i>Buffalo, N. Y.</i>
BRADNER SMITH & CO.	333 S. Desplaines Street, <i>Chicago, Ill.</i>
WEST VIRGINIA PULP & PAPER CO.	732 Sherman Street, <i>Chicago, Ill.</i>
THE CHATFIELD & WOODS CO.	3rd, Plum & Pearl Sts., <i>Cincinnati, O.</i>
THE UNION PAPER & TWINE CO.,	116-128 St. Clair Ave., N.W., <i>Cleveland, O.</i>
GRAHAM PAPER CO.	421 Lacy Street, <i>Dallas, Texas</i>
CARPENTER PAPER CO. OF IOWA,	106-112 Seventh St. Viaduct, <i>Des Moines, Ia.</i>
THE UNION PAPER & TWINE CO.	551 E. Fort Street, <i>Detroit, Mich.</i>
GRAHAM PAPER CO.	201 Anthony Street, <i>El Paso, Texas</i>
GRAHAM PAPER CO.	<i>Houston, Texas</i>
GRAHAM PAPER CO.	6th & Broadway, <i>Kansas City, Mo.</i>
THE E. A. BOUER CO.	175-185 Hanover Street, <i>Milwaukee, Wis.</i>
GRAHAM PAPER CO.,	607 Washington Avenue, South, <i>Minneapolis, Minn.</i>
GRAHAM PAPER CO.	222 Second Avenue, N., <i>Nashville, Tenn.</i>
THE ARNOLD-ROBERTS CO.	511 Chapel Street, <i>New Haven, Conn.</i>
GRAHAM PAPER CO.,	S. Peters, Gravier & Fulton Streets, <i>New Orleans, La.</i>
BEEKMAN PAPER AND CARD CO., INC.,	318 West 39th St., <i>New York, N. Y.</i>
WEST VIRGINIA PULP & PAPER CO.,	200 Fifth Avenue, <i>New York, N. Y.</i>
CARPENTER PAPER CO.	9th & Harney Streets., <i>Omaha, Neb.</i>
LINDSAY BROS., INC.	419 S. Front Street, <i>Philadelphia, Pa.</i>
THE CHATFIELD & WOODS CO.,	2nd & Liberty Avenues, <i>Pittsburgh, Pa.</i>
THE ARNOLD-ROBERTS CO.	86 Weybosset Street, <i>Providence, R. I.</i>
RICHMOND PAPER CO., INC.	201 Governor Street, <i>Richmond, Va.</i>
THE UNION PAPER & TWINE CO.	<i>Rochester, N. Y.</i>
GRAHAM PAPER CO.	1014 Spruce Street, <i>St. Louis, Mo.</i>
GRAHAM PAPER CO.	16 East 4th Street, <i>St. Paul, Minn.</i>
R. P. ANDREWS PAPER CO.	704 1st Street, S. E., <i>Washington, D. C.</i>
R. P. ANDREWS PAPER CO.	<i>York, Pa.</i>

Manufactured by
West Virginia Pulp & Paper Company

WHEN PERMANENCE MEANS MONEY



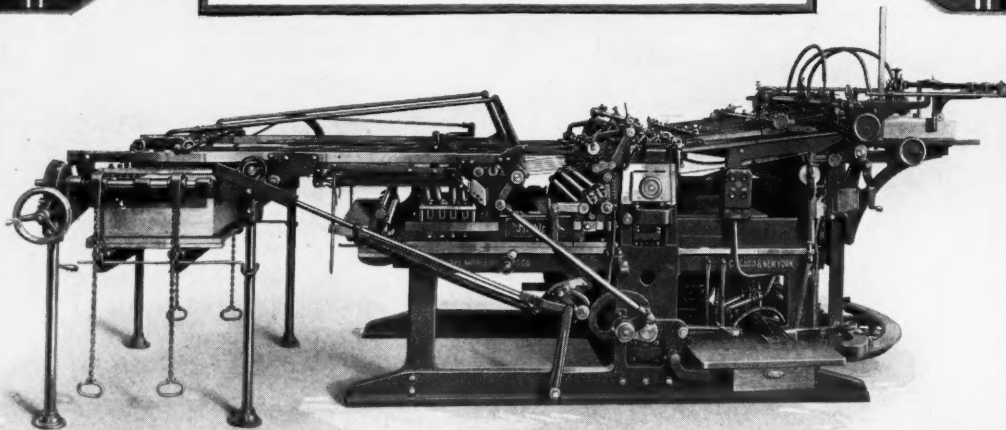
In 1896 John Smith had an appraisal made of his warehouse. Q In 1924, twenty-eight years later, the building burned down. The appraisal also burned. Q The appraisal organization had their copy—plans, specifications, quantities of materials, labor, etc.—in their vault. They gave him the present cost of the warehouse. He used it as a basis for settlement of his fire loss. Q He was glad the appraisal organization was still in business. Q Stability and permanence are as essential in an appraisal organization as in an insurance company.

THE AMERICAN APPRAISAL COMPANY
A NATIONAL ORGANIZATION
MILWAUKEE

VALUE IS A MEASURE OF COMPARATIVE DESIRABILITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Miehle Automatic PRESSES for Continuous Production



A PRIME NECESSITY

MIEHLE AUTOMATIC PRESSES are not a luxury. They are a prime necessity of every printer who is not content to slip back.

Day by day, conditions are changing and the difficulties of the printer are increasing. Only those who can meet the new conditions will be able to maintain their position in the business.

MIEHLE AUTOMATIC PRESSES offer the solution to the problem so far as the pressroom is concerned. They cut the cost by one-third. You get 1½ for 1.

INVESTIGATE

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL.

1218 Monadnock Block

BOSTON, MASS.

176 Federal St.

NEW YORK, N. Y.

2640 Woolworth Bldg.

SAN FRANCISCO, CAL.

693 Mission St.

PHILADELPHIA, PA.

1015 Chestnut Street

ATLANTA, GA.

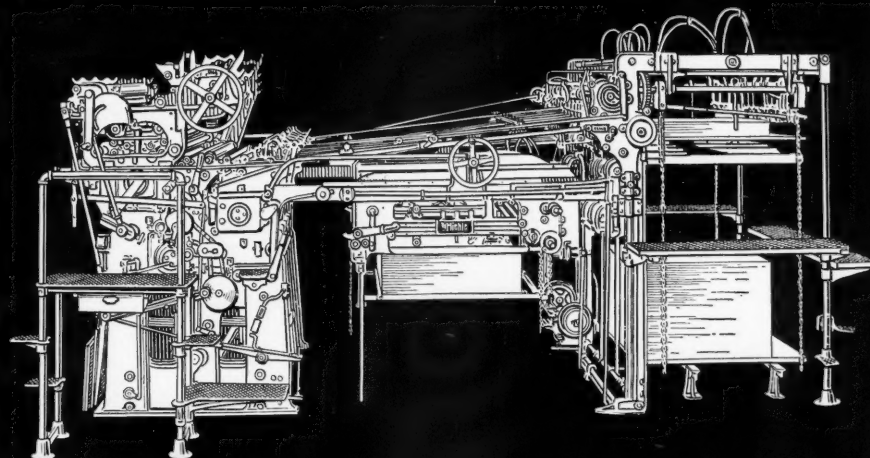
Dodson Printers Supply Co.

DALLAS, TEX.

611 Deere Bldg.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

The Miehle Offset



ANNOUNCEMENT

THE Miehle Printing Press & Manufacturing Company is now ready to install the Miehle Offset Press.

The machine is simple in operation and durable in construction; its capacity to produce first class lithography at high speed is fully guaranteed. Every part of the machine is easily accessible to the operator.

An examination will convince any lithographer that it is the most nearly perfect offset press ever shown. May we show it to you?

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block

NEW YORK, N. Y., 2640 Woolworth Bldg.

ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., 1015 Chestnut Street

DALLAS, TEX., 924 Santa Fe Bldg.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

BOSTON, MASS., 176 Federal St.

SAN FRANCISCO, CAL., 693 Mission St.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

You are asking

**“How can I sell
more printing?”**

FIRST, you know that if you reduce costs you can lower your prices, make the same unit of profit and close a greater percentage of the jobs you estimate on.

A CLEVELAND FOLDER will increase your production and reduce your costs.

SECOND, you know better service to your customers means increased business.

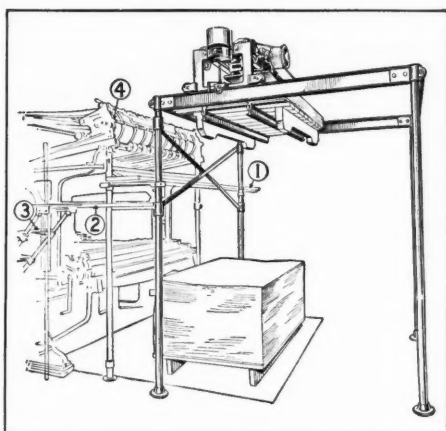
Not only will you, as an owner of a CLEVELAND Folder, be able to turn out an improved quality of folding and do it in less time, but you may suggest to your customers distinctive folds for their circulars and broadsides. That's a service always appreciated.

The Model “B” CLEVELAND Folder will make all the folds made by all the other folding machines combined and 156 more that none of them can produce.

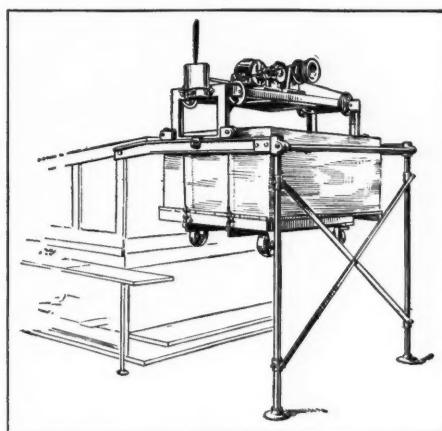
*Learn what other successful printers are doing.
Write today for full information.*

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND
NEW YORK CHICAGO PHILADELPHIA BOSTON



ROUSE LIFT for Cross Feeder
or any Continuous Feeder



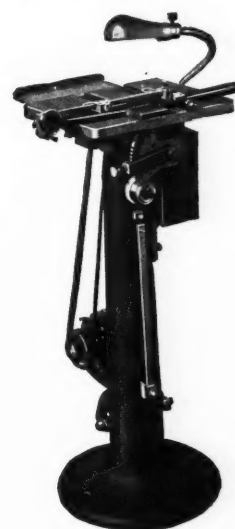
Style "C" Rouse Paper Lift
for Hand Fed Press

In Chicago alone there are over 400 cylinder presses equipped with ROUSE PAPER LIFTS for feeding

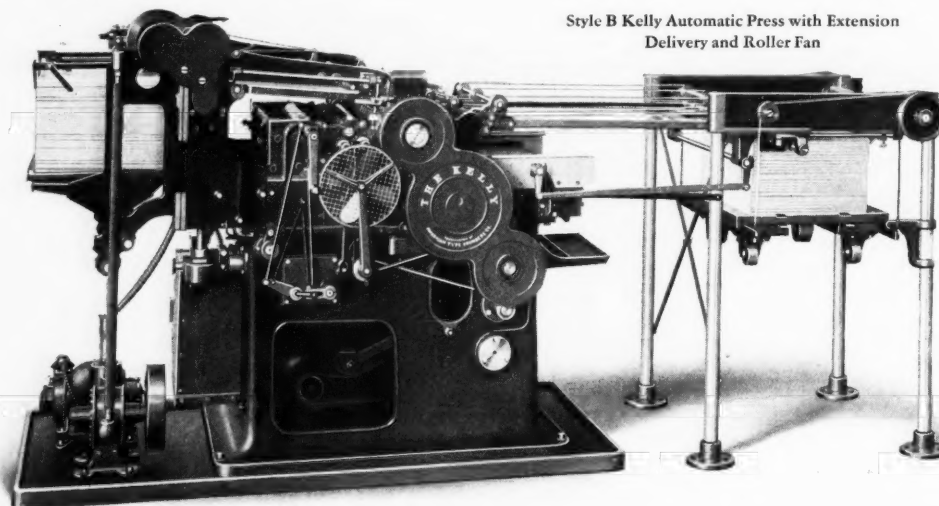
In Cincinnati—the A. H. Pugh Printing Co.
installed 10 ROUSE PAPER LIFTS within
the last year. ¶ These facts should cause
YOU to investigate ROUSE PAPER LIFTS

Already a majority of the best
composing rooms in this country
are using the ROUSE ROTARY
MITERER. This motor driven
machine is rapidly supplanting
hand operated machines.

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO



"KELLY PRESS Owners are the Happiest Printers"



Style B Kelly Automatic Press with Extension
Delivery and Roller Fan

BROOME PRINTING OFFICE
NEW ORLEANS, LA.

"SINCE the press (the Style B Kelly Special) was installed our business is more than doubled and we are now running a double shift on the Kelly. The work is better, straighter and cleaner and we are using three less press feeders than before. Kelly Press Owners are the Happiest Printers."

BOLTON PRINTING CO., Inc.
LOS ANGELES, CAL.

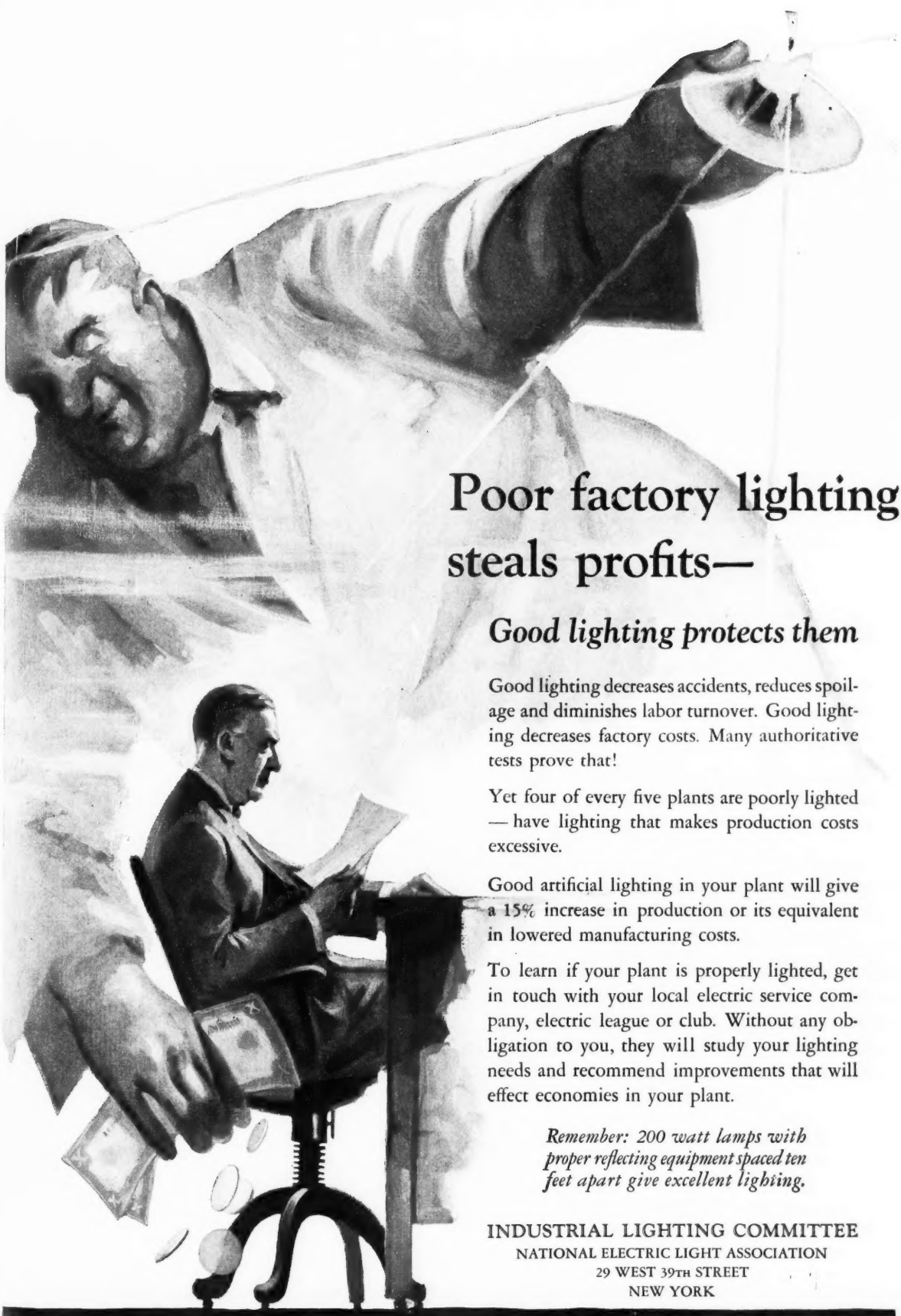
"THE New Style B Kelly Special is operating satisfactorily and has been running almost constantly day and night since its installation. This being our second Kelly we are naturally sold on the press even though cost is more than that of a competitive press claimed to be 'just as good.'"

TESTIMONIAL letters prove satisfaction. We have hundreds of them in our files from prominent printers in all parts of the world, some of whom have used Kelly Automatic Presses for eleven years. Write to our nearest Selling House for copies of "An Important Message for You" and "Enthusiastic Words of Praise for the Kelly." These booklets will help you to visualize the Kelly as others see it. Those who have "seen" are prospering. Write today.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Also by Barnhart Brothers & Spindler at Washington (D. C.), Omaha, Dallas, Seattle;
all houses of National Paper and Type Co., in Latin America; Sears Company Canada, Ltd., Toronto-Montreal;
Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand;
Canadian-American Machinery Co., London, England



Poor factory lighting steals profits—

Good lighting protects them

Good lighting decreases accidents, reduces spoilage and diminishes labor turnover. Good lighting decreases factory costs. Many authoritative tests prove that!

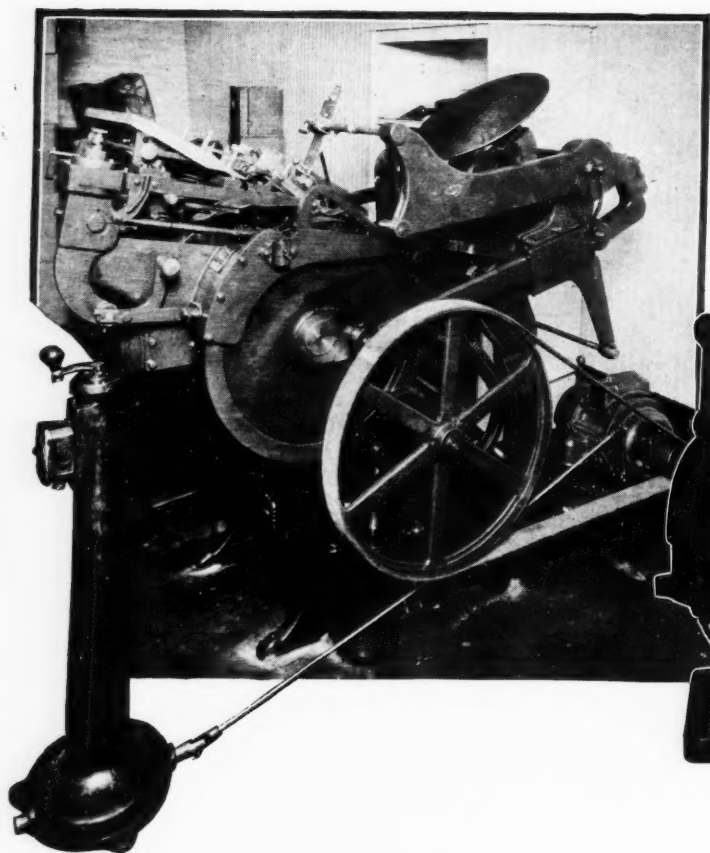
Yet four of every five plants are poorly lighted — have lighting that makes production costs excessive.

Good artificial lighting in your plant will give a 15% increase in production or its equivalent in lowered manufacturing costs.

To learn if your plant is properly lighted, get in touch with your local electric service company, electric league or club. Without any obligation to you, they will study your lighting needs and recommend improvements that will effect economies in your plant.

Remember: 200 watt lamps with proper reflecting equipment spaced ten feet apart give excellent lighting.

INDUSTRIAL LIGHTING COMMITTEE
NATIONAL ELECTRIC LIGHT ASSOCIATION
29 WEST 39TH STREET
NEW YORK



*New Pedestal
Controller*

*10 x 15 C & P Job Press with
Klymax Feeder operated and
controlled by the new BSR Motor
and the new Pedestal Controller.*



New BSR Motor

Improvements

The new G-E Type BSR Motor and the new Pedestal Controller mark noteworthy advances—advances consistent with General Electric's policy of continually improving every product. With their aid the job press becomes a better job press—operation is more flexible and efficient; control more safe and convenient.



That your satisfaction may be complete, General Electric maintains an engineering service of specialists skilled in the problems of correct application, whose service is ever and promptly available.

New BSR Motor

A single phase a-c. motor which can be operated on 110 or 220 volts. It develops a powerful starting effort sufficient for any position of the press platen. Its mechanical construction is that of a heavy duty motor and all parts are well protected. Its electrical characteristics conform with G-E standards.

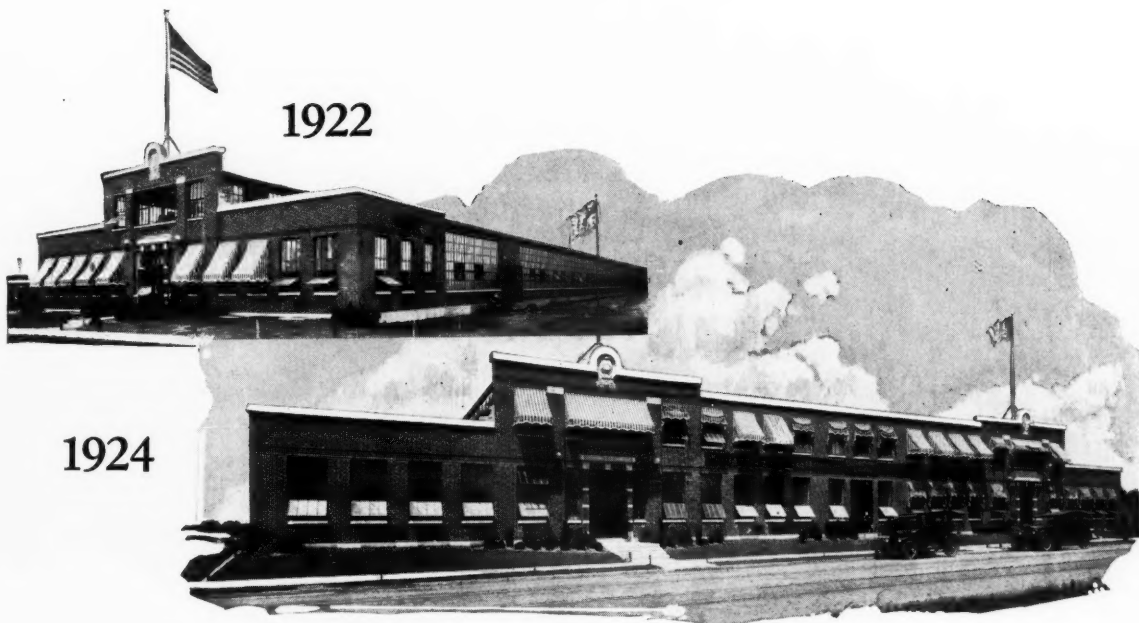
New Pedestal Controller

Produces economic and positive wide-range speed control for the BSR motor by shifting the brushes. This brush shifting device is built into a substantial pedestal and is operated by a speed control handle within ready reach. Directly below this handle an enclosed switch starts or stops the press by a mere touch of the finger.

The new BSR Motor and the new Pedestal Control may be obtained from any G-E sales office, resident agent, or motor dealer.

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN ALL PRINCIPAL CITIES



These views illustrate the simple, economical expansion possible with Austin standardized construction. Note how the expansion enhances the general appearance of the plant.

How Austin-built Plants Grow

The problem of expansion never worries the owner of an Austin-built industrial plant.

He knows that Austin standardization means, among other things,

Economical Future Expansion

Under the Austin Method the addition of greater plant facilities from time to time is accomplished at low cost, with a minimum of interference with present activities, and in the shortest possible time.

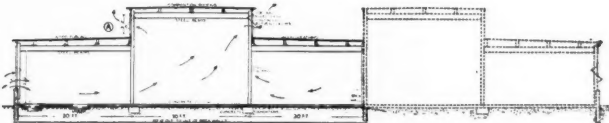
He knows that Austin can add to his plant in any one of the three dimensions or erect separate buildings adjacent, and still

maintain a unity of design and architectural treatment that prevents the additions from looking like afterthoughts.

Aside from harmonious appearance he knows that the expansion will be economical as to cost, efficient in its relation to present processes and that the work will be surrounded by the same guarantees and assurances of satisfaction that have marked his previous experience with The Austin Company.

An Austin building contract guarantees in advance a lump sum price for the project complete, a definite delivery date, with bonus and penalty clause if preferred, and quality of materials and workmanship throughout.

Wire, write or phone the nearest Austin office for full information.



Cross section of Austin No. 2 Standard Building, showing how expansion is made possible by Austin standardization.

THE AUSTIN COMPANY - Engineers and Builders - Cleveland

New York Cleveland Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Portland Miami
Birmingham The Austin Company of California: Los Angeles and San Francisco. Kansas City
The Austin Company of Texas: Dallas

AUSTIN

Finance • Engineering • Construction • Equipment

THE AUSTIN COMPANY Cleveland

You may send me a personal copy of the new 100-page "Austin Book of Buildings."

Firm

Individual

Address

I. P. 11-25

KREOLITE

Do Your Floors Retard Production?

Do your floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

Printers need good floors. Everywhere in the printing industry Kreolite Wood Block Floors have solved these problems. The picture below shows one of the floors of the R. R. Donnelley & Sons Company's plant at Crawfordsville, Indiana.

If you have floor problems let

our engineers study them and make recommendations without obligation to you.

The Jennison-Wright Co., Toledo, O.

*Branches in All
Large Cities*



FLOORS

WOOD
BLOCK

PHOTO-ENGRAVING makes every town a Fashion Center

HOW THE MANNEQUINS PARADE
ACROSS THE PRINTED PAGE
TOLD BY JAMES WALLEN

PAUL ADAM defined fashion as "the art of bringing before the mind's eye on the body of a graceful woman—all the wealth of our planet; the precious stones of its mines; the wool of its flocks; the skins of its wild beasts; its silks, flax and cotton, the plumage of its birds and the pearls from its seas."

The rich and lovely stuffs of which style is made must be presented pictorially to bring them before the ever increasing audience of women with the inclination and means to dress supremely well.

Photo-Engraving is the national shop window thru which women everywhere witness the fashion promenade—the mannequins parading across the printed page.

Photo-Engraving has enabled the makers of women's wear to synchronize their production. A style makes its debut on both sea-boards and across country simultaneously.

The American Photo-Engravers Association likewise has made it possible to secure a uniformly fine quality of engraving everywhere, thru the great educational program of the craft.

The ideals of the Association are set forth in a booklet "The Relighted Lamp of Paul Revere" which will be sent you for the asking, either by your photo-engraver or the Association executive offices.



Look for this Emblem



Portrait of Frances McCann by Arnold Genthe

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyright, 1925, American Photo-Engravers Association

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Lead and Rule Cutter Cabinet

No. 13651 (Steel) No. 3651 (Wood)

THIS is really a Work Bench and Storage Cabinet, designed with the idea of providing a central place for the storage and handling of material in constant use in every modern office. The Top, to which Lead and Rule Cutter and Mitering Machine may be easily attached, is surrounded on three sides by a $\frac{5}{8}$ -inch steel rim, and has two openings leading to steel bins attached to rear. This prevents the cuttings and other litter from falling to the floor.



Front View—Showing Machines Fastened to Top

Case Equipment

Ten Adjustable Lead and Slug cases.

Four full-size Blank cases to hold quarter-size cases.

Seven special cases, each divided into two compartments: One compartment ($24\frac{1}{4} \times 15$ inches) for full-length material, with ends notched by picas for division strips; the other compartment ($5\frac{1}{2} \times 15$ inches) is for the accommodation of shorter lengths.

All cases in both wood and steel cabinets have Pulls, Routed Label Holders, and wood fronts. Steel fronts supplied as an extra on special order.



Rear View—Showing Metal Chutes—Closed and Open
—and Metal Truck in Position

Lower illustration shows rear of cabinet with steel bins attached. These bins have door at bottom, which, when open, permit contents to drop to truck below. The Rule Cutter, Mitering Machine and Truck are shown only to illustrate the conveniences of the cabinet and are not a part of the equipment.

Height, $38\frac{1}{2}$ inches; floor space required, $35 \times 25\frac{1}{2}$ inches.

Steel Cabinet has reinforced steel top painted black.

Wood Cabinet has $1\frac{1}{4}$ -inch wood top with $\frac{5}{8}$ -inch wood rim around three sides.

THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J.

TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

Consider the Evidence

Most of these users bought Cline-Westinghouse equipment after they tried other makes of control. They have since bought all their controls from us. The repeat orders testify that they found them to be the best.

Crowell Publishing Co.	Springfield, Ohio
Pictorial Review Co.	New York City
R. R. Donnelley & Sons Co.	Chicago
McCall Co.	New York and Dayton
American Colortype Co.	New York and Chicago
Edw. Langer Prtg. Co.	New York
Popular Mechanics	Chicago
American Bread Wrapper Co.	Chicago
Art Gravure Corp.	New York City
Baird Ward Prtg. Co.	Nashville
Brown & Bigelow Co.	St. Paul
Chicago Rotoprint Co.	Chicago
Columbian Colortype Co.	Chicago
Dearborn Independent	Dearborn, Mich.
Doubleday Page Co.	New York
Lamar & Barton Co.	Nashville
Los Angeles Times-Mirror	Los Angeles
Manz Engraving Co.	Chicago
Methodist Book Concern	Cincinnati
Metropolitan Magazine Co.	New York City
Outlook Co.	New York City
Peoples Popular Monthly	Des Moines
Periodical Press	New York City
Regan Prtg. House	Chicago
Richardson Co.	Lockland, Ohio
Rotoprint Gravure Co.	New York City
Sprague Publishing Co.	Detroit
Successful Farmer	Des Moines
Wynkoop-Hollenbeck-Crawford Co.	New York City
Schweinler Press	New York City
Ruralist Press	Atlanta
Indiana Farmers Guide	Huntington, Indiana
United Brotherhood of Carpenters & Joiners	Indianapolis
Kable Bros. Co.	Mt. Morris, Ill.
Knights of Columbus	New Haven
Metropolitan Life Insurance Co.	New York
Mooseheart Press	Mooseheart, Ill.
Progressive Farmer	Birmingham
Public Press	Winnipeg, Man., Canada
Racine Com.-Press	Racine, Wis.
Needlecraft Publishing Co.	Augusta, Maine

There is Cline-Westinghouse equipment for every printing need, from the largest newspaper press to the smallest wire stitcher. Write for descriptive circulars.

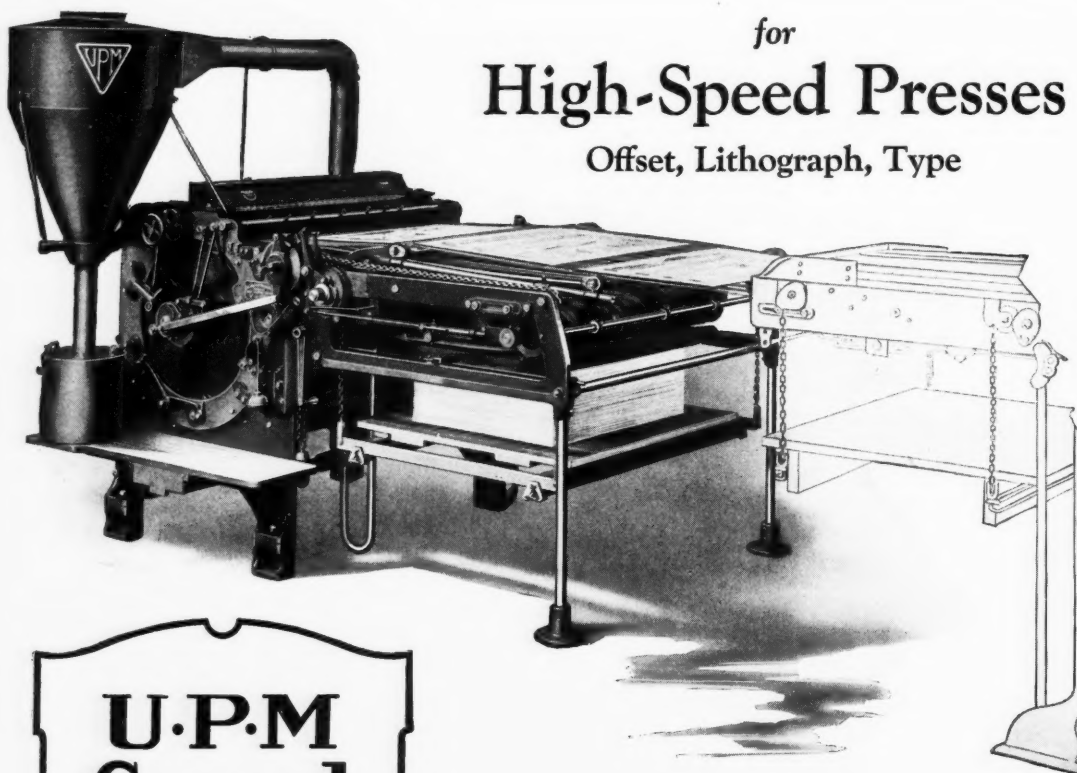
CLINE ELECTRIC MFG. CO.

Western Office
First Nat'l Bank Bldg.
San Francisco, Calif

Main Office
Conway Bldg.
111 W. Washington St., Chicago

Eastern Office
Marbridge Bldg.
47 W. 34th St., New York





for High-Speed Presses

Offset, Lithograph, Type

U.P.M. Speed Bronzer

LOWERING PILE DELIVERY

*Perfectly Jogged Pile
Clean Gripper Edge*

THREE SIZES

44 x 44 44 x 54 44 x 64



Proved by Performance

This new speed bronzer has been in successful operation for more than a year in one of the country's largest plants. And in other plants it has fulfilled the requirements of operators who have felt the need of just such a machine.

Users of its famous predecessor—the U. P. M. Vacuum Bronzer—who are producing 80% to 90% of all the bronzed work done in the United States, will find particular interest in the fact revealed by the U. P. M. Speed Bronzer, namely, that

Speed Enhances Quality

In a word, the U. P. M. Speed Bronzer sets a new high mark for quality and cleanness as well as for production of bronze printing.

UNITED PRINTING MACHINERY CO.

38 Park Row, New York

83 Broad Street, Boston

604 Fisher Building, Chicago

It Takes the Gamble Out of Buying

We have done the trying—We offer you the results

Forty-four years specializing Cutting Machines
Over fifteen thousand machines in use

FOR IMMEDIATE AND PERMANENT SATISFACTION PUR-
CHASE A MACHINE THAT IS THE RESULT OF EXPERIENCE

THE SEYBOLD 10z AUTOMATIC CUTTER



FIG. 2040

ILLUSTRATION OF 40", 44" AND 50" SIZES

Experience Is the Foundation of Success

No guarantee is as strong as years of continuous experience in a special line. By taking advantage of this experience a purchaser is years ahead of "best intentions." He has something delivered to him that is more than a machine in name, more than good will, more than responsibility for a guarantee. In addition to these he has possessed himself of the results of experience without paying for it and without submitting to tedious, disturbing years of trial.

Ask for Circular No. 2040-79

THE SEYBOLD MACHINE COMPANY
DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations: New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm

Please Mention THE INLAND PRINTER When Writing to Advertisers.

California's Worthy Contribution

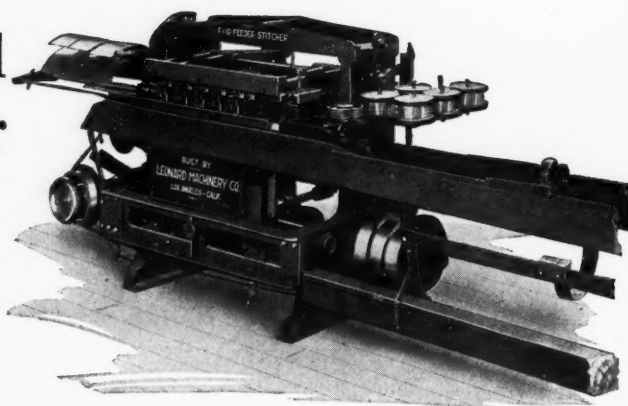


The F & G **BOOK STITCHER**

Simplifies
Book Making

The Frey Model Feeder Stitcher

For Production
in Saddle Pamphlet
Binding



Simple Mechanical Movements Insuring Ease in Operation

BUILT BY

Leonard Machinery Company

Designers and Builders of High Grade Machinery

648 SANTA FE AVENUE

LOS ANGELES, CALIFORNIA



Keeping to the "middle trail"

Many a man looks back from the pinnacle of success with a twinge of longing for the days when he was battling upward.

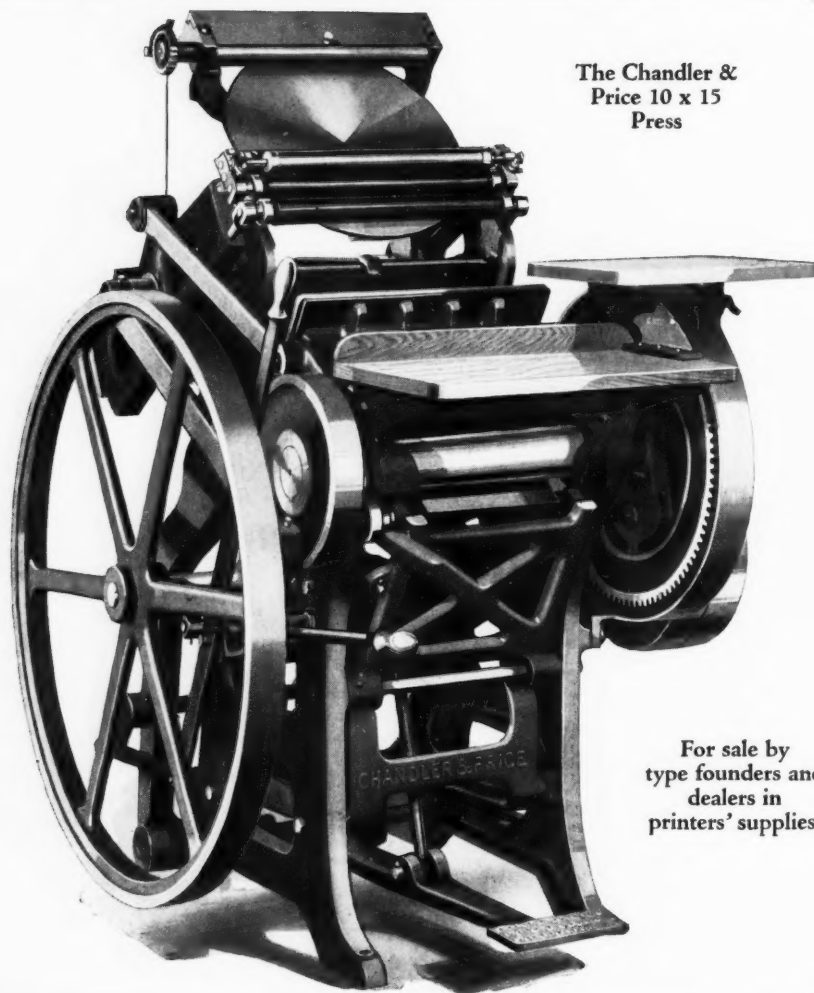
And many more men look up from the valley of failure with remorse for the steps that took them from the safety of the trail they knew.

It is the wise man who knows when to keep to the "middle trail."

Chandler & Price Presses are making the "middle trail" along which many thousands of printers are finding their way to Prosperity, Peace of Mind and Happiness.

Chandler & Price

This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press. The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.



The Chandler &
Price 10 x 15
Press

For sale by
type founders and
dealers in
printers' supplies

These are the guide posts along the "middle road"

These are the guide posts on the "road to printing success":

1, "Low Overhead." 2, "Steady Work." 3, "Pay as You Go," which means the buying of printing machinery which has a low purchase price so you need not go into unnecessary debt; also, the buying of more of the machinery which made you your first profit—
—as your business grows, your Chandler & Price equipment should grow.

The CHANDLER & PRICE Co., Cleveland, Ohio, U. S. A.

Chandler & Price

This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press.
The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.

Unless You Know the Ludlow of To-Day—

ARE you acquainted with the Ludlow of to-day?" a prominent job printer in Chicago was recently asked.

"Oh yes!" he replied, "I know all about it. The firm I was with six years ago was Ludlow equipped."

During those six years this man had forged ahead, acquired his own business and had it firmly established, yet he still based his opinion of the Ludlow on knowledge six years old.

Would he be satisfied with the profit he made six years ago? Could he borrow money at the bank on a six year old statement? It would be too absurd to even consider.

Just as he has progressed—so the Ludlow has been forging ahead and, to-day, has developed to the point where it is a radical improvement over the Ludlow of only three years ago.

Is your knowledge of the Ludlow several years old, or up-to-the-minute? Do you know, for example, that printers the world over, satisfied only with the best, have accepted the Ludlow of to-day in preference to any other system? Do you know that even the one man print shops are finding in the Ludlow a new economy in time, space and labor saved—a new way to speed up production?

The ELROD

An unlimited quantity of leads, slugs and plain rules--this is what the Elrod brings to you. Learn how you can produce all the material you need at a cost that makes the Elrod an absolute necessity.

Last year's information gives false ideas—your progress depends on keeping in touch with the latest ideas in composing room practice. Let us tell you what the modern system of composition is accomplishing in job shops the world over.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

San Francisco: Hearst Bldg., 5 Third St.
Atlanta: Palmer Bldg., 41 Marietta St.

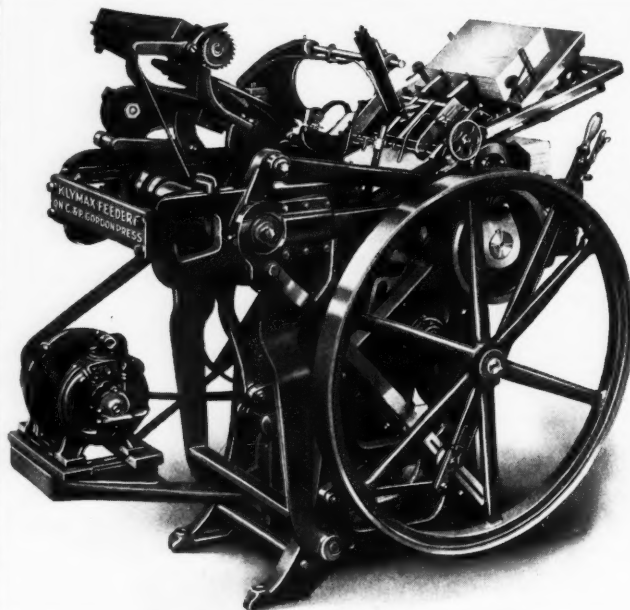
New York: World Bldg., 63 Park Row
Boston: Cummings Bldg., 261 Franklin St.

LUDLOW QUALITY COMPOSITION

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The KLYMAX

The Best Automatic Feeder for CHANDLER & PRICE Job Presses



for—
8x12
10x15
12x18
NEW SERIES

for—
12x18
C. & P.
CRAFTSMAN
PRESS

THE KLYMAX AUTOMATIC FEEDER is a great producer and therefore a money-maker.

Lightweight folios, ten-ply cardboard, commercial envelopes, open-end envelopes, tags, blotters, box cartons, etc., in addition to the full range of everyday commercial presswork, can be successfully handled on the KLYMAX by the average workman.

Additional stock can be added and the printed stock can be removed without stopping the press or the loss of an impression.

The KLYMAX Feeder can be turned away for making ready the press or for hand feeding. It has an automatic impression throw-off and also an automatic safety throw-off, preventing the smashing of forms and loss of stock.

There are no cams, gears or tapes, and feeder can be thrown out of operation and re-engaged at any position of the press.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR AND PRICES

Manufactured by the KLYMAX FEEDER DIVISION of the

AMERICAN TYPE FOUNDERS COMPANY

Demonstrated and in Stock at the Company's Selling Houses in .

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
BUFFALO
PITTSBURGH
CHICAGO

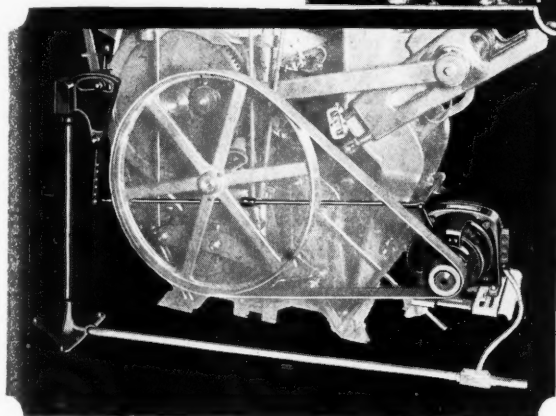
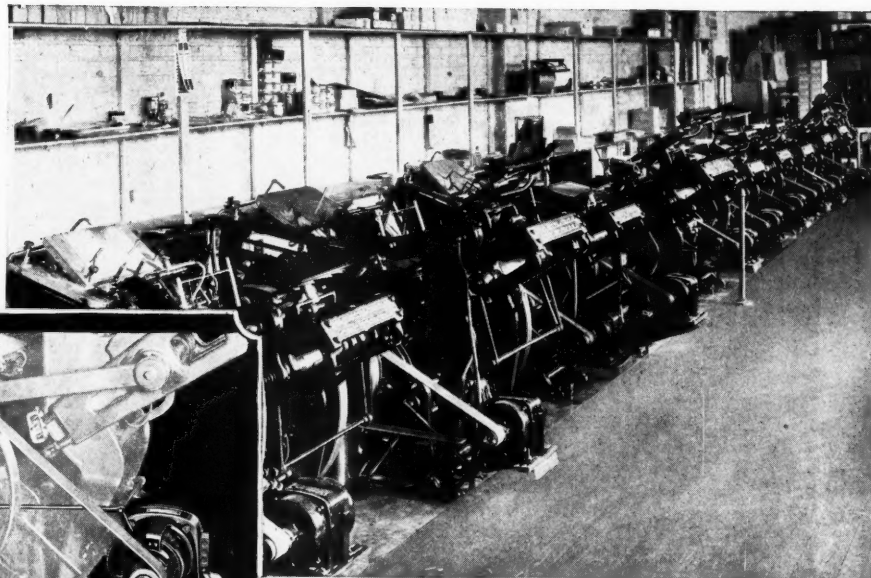
CLEVELAND
CINCINNATI
ATLANTA
DETROIT

ST. LOUIS
MILWAUKEE
MINNEAPOLIS
KANSAS CITY

DES MOINES
DENVER
PORTLAND, ORE.
SAN FRANCISCO

SPOKANE
LOS ANGELES
WINNIPEG

Also for Sale at all Selling Houses of BARNHART BROTHERS & SPINDLER



Headquarters for Printers' Motors for Eighteen Years

More than eighteen years ago the Kimble Electric Company provided the first variable speed alternating current motor for printers. Since that time the Kimble Company has specialized on motors for the printing industry. Every effort has been bent to produce motors that serve printers better.

Hence it is only natural that Seth Gayle & Co., characteristic of thousands of printers, should be highly pleased with Kimble motors. Nor is it surprising that the Kimble Electric Company should become headquarters for Kimble motors. Is it not significant that Kimble motors are sold by progressive printers' supply houses everywhere?

KIMBLE ELECTRIC COMPANY

2408 West Erie Street

Chicago, Illinois

Investigate!

Mail the
Coupon

KIMBLE ELECTRIC COMPANY
2408 W. Erie St., Chicago, Ill.

Of course I want to know about Press-O-Matic job press control, the latest Kimble development. Mail descriptive folder today!

Name

Address

Edgar M. Andrews & Co.,
City.

Gentlemen:

We want you to know how very well pleased we are with the Kimble Motors which you recently installed in our plant.

They have given perfect satisfaction in every way, and you may be sure when we install further machinery, it will all be equipped by you with the Kimble Motors.

With kindest regards, and again thanking you for the very efficient and prompt service you gave us in the installation of the above, we are

Yours very sincerely,

SETH GAYLE COMPANY

by *S. Gayle*

PBG:LM

Kimble engineers gladly give you the advantage of their intensive study of printing press motor requirements. They will gladly study your proposition and recommend motors they guarantee for every job. A Kimble recommendation is free insurance of satisfactory operation.

This new type face is Monotype
Goudy Italian Old Style, designed
by Frederic W. Goudy for *exclusive*
casting on the Monotype machine.

Monotype

Philadelphia

[[Send for booklet showing]]
Italian Old Style

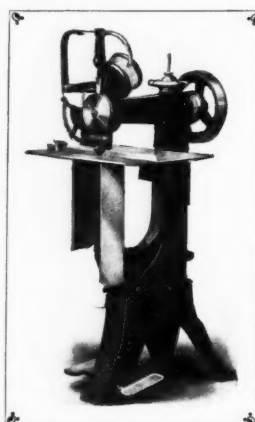
Set in Monotype (Goudy) Italian Old Style and Italic, Nos. 243 and 2431, and Rule No. 4225RL

The BOSTON WIRE STITCHER No. 4

For a period of more than
twenty-two years the No. 4
BOSTON has given maximum
service in thousands of print-
ing offices and binderies.

The No. 4 is the most simple
wire stitcher ever designed.
All working parts are auto-
matically adjusted by turning
the handwheel to gauge the
thickness of work—an exclu-
sive BOSTON feature. No tools
are necessary in making these
changes. Flat work up to one-
half inch and saddle stitching

Always Dependable



of every description easily
handled. The cutter, driver,
feeder, clincher points and the
many other parts are single
pieces of hardened steel, that
are instantly replaced when
worn without any mechanical
adjustment.

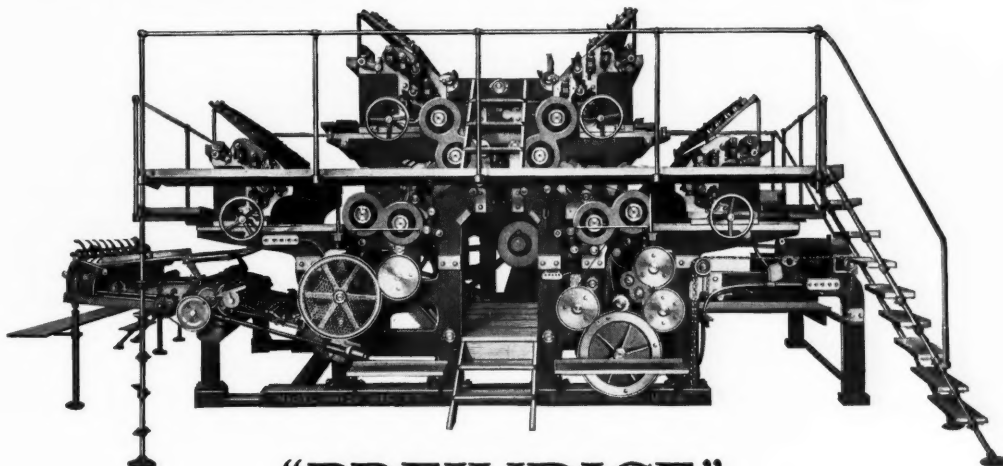
The stitching point on all
BOSTON STITCHERS is in plain
view of operator, contributing
to increased production.

BOSTON WIRE STITCHERS of
all sizes are carried in stock at
our Selling Houses.

AMERICAN TYPE FOUNDERS COMPANY

GENERAL SELLING AGENT

Sold also by BARNHART BROTHERS & SPINDLER, and in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY



"PREJUDICE"

Is strong when judgment is weak. Why be prejudiced by a name rather than investigate means for lightening the work of and increasing production? Facts are the basis for reputation. Proof supersedes reputation and hearsay. Determine how you can improve your methods. New methods often finance themselves. The proofs are in our possession.

MEISEL PRESS MANUFACTURING COMPANY

944-948 Dorchester Avenue, Boston, Massachusetts

TRIMOSAW



The Ben Franklin TrimO Saw

Worthy its name; incorporates big expensive features heretofore obtainable only in a machine of greater cost.

THE BEN FRANKLIN

Saws and trims, miters, undercuts, notches, will make inside mortises by undercutting and will do efficiently the various operations required of a saw trimmer in the composing room.

Ben Franklin Equipment

Micrometer gauge, 60 picas adjustable by $\frac{1}{2}$ points, measuring finger, $\frac{1}{4}$ H. P. motor with bracket and 10 ft. extension cord and plug, endless "V" drive belt, aluminum saw guard, batter with miter, measuring gauge, emery wheel, $6\frac{1}{2}$ in. saw blade with saw head and set of trimmer knives, one extra saw blade, miter vise and lock, screw driver, saw swage, saw head, wrench and belt guard.

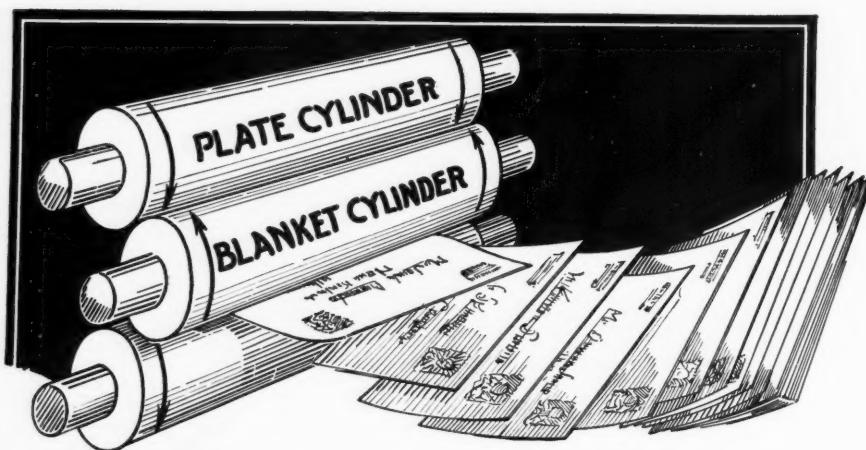
FIVE MODELS, PRICED \$250 to \$775

Write for Prices and Terms

Easy to
Buy

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

Easy to
Pay for



An INDIRECT Press for DIRECT-by-mail

THE indirect OFFSET process of transferring the inked impression from plate to blanket to paper produces direct-by-mail that faithfully presents the advertiser's message. Harshness cannot get past the blanket.

However, the big reason why most direct-by-mail should be produced by OFFSET is that often it can be mailed for less postage.

If you specialize on direct-by-mail, write the nearest Harris office for some interesting facts.

The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium
large runs and up.

Speed of running—
an impression every
revolution.



Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



Built in standard sizes, from 22 x 34
to 44 x 64. Two 2-color models.

HARRIS

offset  presses

Knife sales.
"In the years
Knives your claims for sup-
been conservative and the prod-
more than lived up to our expectations.

CLEVELAND PRINTER HAS USED THEM SIXTEEN YEARS

"We are glad to say that we have been satisfied Dowd knife customers for a period of more than sixteen years. "During the entire period we have not found Dowd knives lacking in any detail with the result that we would not at this time consider any other source of supply."

FROM A NEW YORK PUBLISHER:

"We long ago found that to use poor, dull knives slowed up our production. When the cut is heavy, the sharp knife will retain the grindin perie via s

judgment on the result re tests any machine or ever been put to. S shops in the country knives with instructio if possible by legi irements. Dowd knife der these tests without will always: tation and formula for rd hardening process take out of the el knives. e find that y sent out is in The results of the decide to adopt Dowd

"We from the Dow years. These get nature of the cutting to ceptionally sharp at all times for work. After comparing our records we are pleased to report that Dowd Knives have made a very favorable record."

FROM RHODE ISLAND

"For cutting continuously during long periods on all kinds of stock, from the lightest to the heaviest, retaining its keen cutting edge and long life with far less regrinding than with other knives, we have never found the equal of the Dowd."

MICHIGAN AGAIN.

"After making a test, comparing our records with those of the shop and that they thus require less regrinding than our knives, we are best satisfied with the Dowd knife."

of this se- additional Dowd ther try out.

DENVER PLANT SAVED WITH DOWDS

"When we checked up the number of hours lost during last year replacing or regrinding knives we decided to try to find better ones. Until we made our check we had just accepted this loss of time and money as unavoidable expense. But the test we made with Dowd knives has changed our ideas. It is hard to realize that there could be such a difference. Since installing Dowd knives stops for grinding have not been frequent and there is a very not improvement in our trimming job on jobs where no clamps are used. Dowd cuts without which it severs and ease without squeezing or c stock, without squeezing or c sheets at top or bottom to di is almost as gratifying as the Dowd knife makes."

FROM A MINNESOTA DER COMPAN

We realize of course, the specially tempered knife but we want to go on i that the Dowd Knife i for our purpose of an It has never developed

PHILADELPHIA S MAKES PRINT WITH DOW

Printers Everywhere Prefer The

DOWD

SPECIAL "A"

Knives tion. T. having as mers. Dow

CALIFORNIA DIRECT MAIL HOUSE SAYS:

"The original cost of the knife is of our plant we insist every depart-

"We from Dowd uary and the res that these knives hold from five to eight hours

DETROIT PRINTER IS FOR DOWDS

"The superior steel used in its construction gives the Dowd Knife an edge which eliminates frequent grindings. We it stays amazingly sharp even weights of stock. are the knife is in oper precision

satisfactory knives we have ever u-

OMAHA LIKES THEIR SERVICE

"Even on our cutters which have no clamps the Dowd sharp edge performs its work without draw."

BOSTON APPROVES THEM

"The service Dowd knives have given in our plant does credit to the 78 years our Company has been making knives. have lasted longer and required less on any we have ever used

R. J. Dowd Knife Works

Makers of better cutting Knives since 1847

Beloit, Wis.

Knives satisfac- ge by not our custo- one of the ed to last time. The job of cu- ceen."

FROM OHIO'S LA

"We have had Dowd Knives on cutters for years and in our opinion they are the only knives that will cut gummed stock month after month without a flaw. It is indeed a pleasure for us to pass the good word as to how well Dowd perform in a large plant such as

On the strength for

FROM MISSOURI

"The true worth of any paper cutter can only be determined by actual test in working conditions. (Before we took trial offer to the free ties up to the have

der averas and the results than to install your equipment."

A BIG CHICAGO PRINTER SAYS:

"We recently recommended knives to the Geo. F. McKiernan Company. We are sure that they are as successful on their work as ours. If you have an order for

Please Mention THE INLAND PRINTER When Writing to Advertisers.

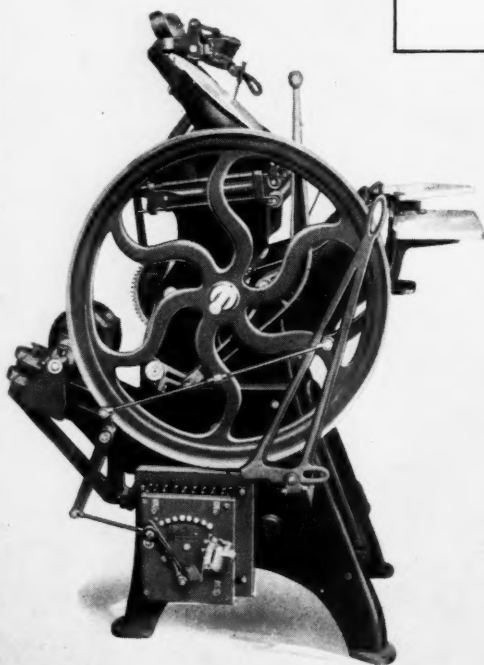
The Improved Pearl Press

The Improved Pearl Press is built to handle small jobs profitably.

It is a light, easy-running press on which a boy or girl feeder can run an average of 2500 impressions per hour. It makes jobs up to 7 x 11 inches, such as cards, flyers, bill-heads, etc., revenue earning for your establishment.

The Improved Pearl Press is an efficient machine at low initial cost and low maintenance rate.

*Complete information will be sent
to you upon request*



Golding Press Division

AMERICAN TYPE FOUNDERS COMPANY

Franklin, Massachusetts

Manufacturers of

Golding Jobber

Golding Auto Clamp Power Paper Cutter

Golding Hand Clamp Power Paper Cutter

Golding Hand Lever Paper Cutter

Pearl Paper Cutter

Little Giant Lead and Rule Cutter

Boston and Official Card Cutters

Golding Tablet Press



"My thoughts by night are often filled
With visions false as fairy
For in the past alone I build
My castles in the air."

Thomas Love Peacock

VICTOR
BEALS

KAMARGO COVERS

Gay Head Morocco Garag

Rugged~Grim~Dignified old strongholds of ancient days when life was a struggle against big odds~human and natural.

To carry a message in those strenuous days was indeed a task surrounded by almost insurmountable difficulties. Today powerful lightning like presses and literally air mail service transport messages thousands of miles almost as soon as the message itself is thought out.

There is no more versatile medium for the background of your printed pieces than a Kamargo Cover. Three varied papers~26 colors. Here you can easily choose a cover stock just suited to your task in hand~from the soft pastels for things feminine and gay through strong, forceful colors to the neutral tints that are so often desirable~they are all included in the Kamargo Trio.

Made with rag content these covers give good service and long wear and are absolutely "fast to light".

We are very glad to send you samples of any one or all of these covers for your use in dummies.



KAMARGO MILLS

KNOWLTON BROTHERS FOUNDED 1808 WATERTOWN, N.Y.

Makers of Kamargo (K) Watermarked Duplicating Paper

THE CRAFTSMAN Line-up and Register Table

Designed to Meet the Exacting Requirements
of Good Printing

EMBODYING new and more practical improvements to simplify and facilitate every operation in lining up and registering forms, and which are contained in no other Line-up and Register Table.

Why the Craftsman Line-up and Register Table Stands Preeminent

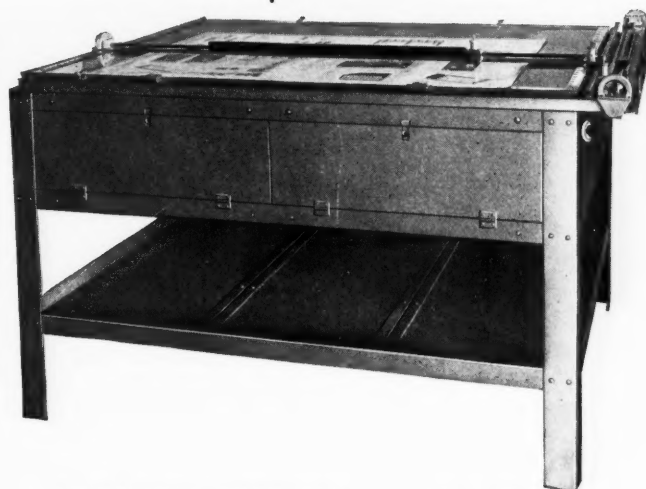
The horizontal and vertical straight-edges on the Table are attached by gears meshed to slotted tracks. Impossible to get out of adjustment.

An adjustable self-inking marking wheel attached to each straight-edge, eliminating hand-drawn lines and assuring perfect parallelism of lines.

A simple raising device lifts straight-edges off paper when moving them to another position.

An adjustable side guide for quick, accurate positioning of sheet and subsequent sheets of the same job.

**INVALUABLE TO LITHOGRAPHERS
IN PREPARING STICK-UP SHEETS, Etc.**



The Craftsman Line-up and Register Table

Patent applied for

Standard Sizes:

38 x 50 inches

45 x 65 inches

50 x 75 inches

THE CRAFTSMAN LINE-UP AND REGISTER TABLE is all-metal steel construction. Surface is heavy plate glass with illuminating compartment beneath. By pressing a button a flood of light is thrown upward sufficient for the closest registering. Two spring-steel straight-edges, vertically and horizontally to each other, are attached to Table by the rack and gear method. This method insures perfect line-up at all times. No wires to stretch, break or become loose.

The self-inking wheels on straight-edges insure perfect parallelism of lines, eliminating hand-drawn lines and possible inaccuracies by holding pencil at varying angles along the straight-edges. An adjustable side guide, together with combination sheet stops and clamps, secures the sheet at same points of contact as on the press. The absolute accuracy and trouble-proof method of operating straight-edges places the Craftsman Table far ahead of any other line-up and register table on the market. The Table is handsomely finished in olive green.

Price and terms on application. Send for literature

National Printer's Supply Company

Makers of Printer's Registering Devices

49-59 RIVER STREET, WALTHAM, MASS., U. S. A.



The Best Is Always the Cheapest in the Long Run

THE value of any product to the user lies in the service he gets from it. Initial price alone is not frequently the determining factor.

"Wilke's" Type Metals have created new high standards of quality for printers' metals. They are alloyed from the purest of metals, and all processes of manufacture are carried on under the supervision of expert metallurgists who understand the use of type metal in line-casting, type-casting and composing machines, and in stereotyping. Economy is attained by the use of the most modern machinery and methods.

"Wilke's" Type Metals represent the utmost in value to the user. Everywhere they are recognized as a definite aid to economy in operation, combined with the best of results.

"Wilke's" Type Metals Are the Best
On the Long Runs—They Stand Up

Metals Refining Company

HAMMOND, INDIANA

Warehouses in All Principal Cities

WHEN YOU THINK OF METAL THINK OF "WILKE'S"

Better Work, Quicker

"The point that interests us most is the shorter time required to produce high quality work. This is where we can see the advantage of the Agitator in actual dollars and cents."

From a letter from G. Alfred Peters Co., of Baltimore, typical of many we receive from our users.

Write for trial plan to

GEORGE ORTLEB, President

**ORTLEB INK AGITATOR CO.
CALUMET BUILDING
ST. LOUIS, MO.**

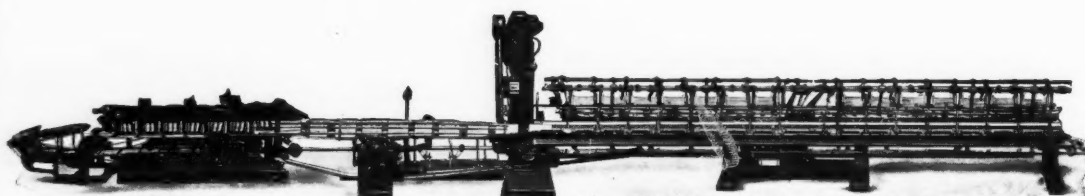
Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

**Let us Solve your Bindery Troubles and give you accurate books—
more books and better books at less cost**

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago

KIDDER MACHINES

ESTABLISHED 1880

Slitters, Rewinders, Sheet Cutters
Printing Presses, Special Machinery

for Your Plant

KIDDER PRESS COMPANY

Head Office and Works

DOVER, NEW HAMPSHIRE

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King St. West

CHICAGO, 166 West Jackson St.

Brass-Tack Savings Your Contemporaries Are Making

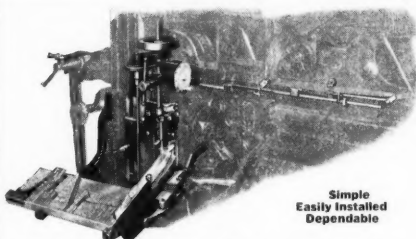
"The fellow who tries to do job work without the Mohr Lino-Saw is a poor competitor."—Herbert H. Getchell, *Janesville, Wisconsin*.

"All our saws are running fine and run 16 to 18 hours every day. They require hardly any attention whatever except to sharpen a saw occasionally."—Frank Evans, *Superintendent, Kansas City Star*.

"The foreman of our ad alley estimates that the Mohr Lino-Saws which we are now using on our numbers 14 and 20 save on an average from two to three hours each day."—Chas. G. Mullen, *General Manager, Tampa Daily Times*.

"Regarding the Mohr Lino-Saw installed in our plant on trial. It has been very satisfactory to date and we wish to place an order for another to be shipped immediately."—F. Russell, *Business Manager, The Daily Times, Davenport*.

"The little saw is humming along as nicely as could be expected in a piece of inanimate machinery, and does the work cut out for it in a perfect way."—Nate Otterbein, *Klamath Falls, Oregon*.



The Mohr Lino-Saw, installed on your Linotype or Intertype equipment, becomes part of the typesetting machine. In cutting odd-measure slugs, the operator simply turns the dial. The slugs, accurately sawed to length, drop to the galley ready for make-up. No special assembler or vise-jaw adjustments—no walks to the floor saw—no delays at the saw. "Run-around" matter actually set as quickly and cheaply as straight matter.

"We have been using three of your saws on our Linotypes for over eight years on an average of eighteen hours a day and by replacing a few minor parts necessitated by wear from long service, they are in as good condition as when installed. We are using them for setting ad-work and run-around, and find them indispensable for this and many other classes of work. By keeping these saws cleaned and oiled, they have given us practically no trouble in their long years of service."—Omar Southwell, *Machinist, Charles Francis Press, New York City*.

"We are using your Mohr Lino-Saws and like them very much."—A. Doig, *Mechanical Superintendent, Oakland Tribune*.

"After using your Mohr Lino-Saws for more than seven years, it is my positive conviction they are the most efficient device ever invented for use on Linotype machines for advertising composition."—A. C. S. White, *Foreman, The Terre Haute Tribune*.

Read the enthusiastic letters above. Then write us for full details and prices.

MOHR LINO-SAW COMPANY

564-570 W. Monroe Street, Chicago, Illinois



Please Mention THE INLAND PRINTER When Writing to Advertisers.

"Half-tone work printed and delivered the same day" Says the W.F. ROBERTS Company Since Using

The Craig Device **Eliminator of Offset and Static Electricity**

"All of our presses are now equipped with the Craig Device which is giving most satisfactory results. In many instances we are printing and making delivery of halftone work the same day, which would be impossible without your attachment."

W. F. ROBERTS COMPANY, INC.
Washington, D. C.

"A work speeder," says this endorsement of the Craig Device.

Hundreds of other printing plants laud innumerable other advantages.

Read!

"The Craig Device eliminates static electricity 100%"—

"Permits backing up in less than half the time otherwise required"—

"Eliminates offset entirely by automatically drying the ink"—

"Saves the expense of slip sheeting and sheet straightening"—

"Allows full color running at full speed"—

"Earned its cost on the first job"—

And so on. And so on. But let's stop here. These statements apart from hundreds like them prove conclusively the efficiency of the *Craig Device*—enough to warrant your trying it out. Pay its small cost if satisfactory. Return it if not.

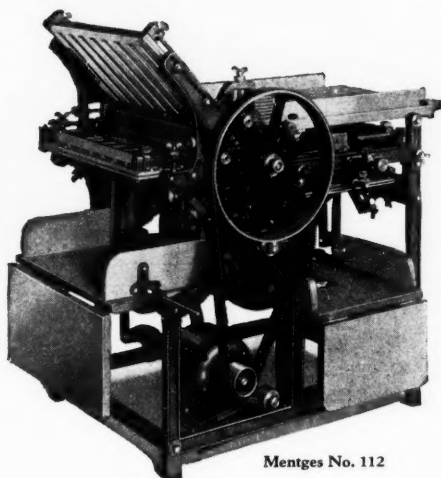
Several desirable territories are open for capable supply house or personal representatives.

CRAIG SALES CORPORATION

**Makers of the CRAIG DEVICE for
Eliminating Offset and Static Electricity**

636 GREENWICH ST., NEW YORK CITY

The Right Folder for Your Work



Mentges No. 112

Put Mentges No. 112 on the Pay Roll

BEEN considering folding as an expense item? Some printers and binders go further and call it a nuisance. What's the trouble? Picked the wrong method of folding.

For twenty-seven years Mentges has worked to produce a folder so reliable, simple, and economical that you can take all folding work out of the expense column and place it among your profitable sales work.

Just look at this picture of Mentges No. 112, the last word in folders. Doesn't it look rugged, capable, simple? It's all that and more, too. You can change from News Imposition to Book Imposition by throwing a lever without stopping the machine. It requires but 32" x 42" of floor space and has adjustable casters to allow moving to where the work is. Power is obtained from an ordinary light socket.

Mentges No. 112 folds from 4000 to 6000 sheets per hour of 11-lb. bond up to 120-lb. enamel at a cost rate that will put your folding work into the profit column.

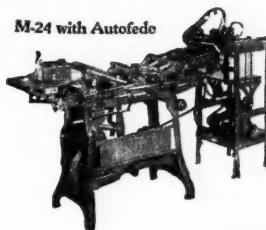
This is only a smattering of the many good points of No. 112. If you will drop us a line, descriptive literature will be sent. We'll trust to your good judgment for the decision.

The Mentges Folder Co.
Sidney, Ohio, U. S. A.

**Every time
that
jobber
of yours
Prints → 1 sheet
M-243
is Printing →
for some more
Progressive Printer**

**The two thirds
You are losing
is in here**

M-24 with Autofede



**How long
can You
stand
that loss?**

LOSS because some other printer near you is getting the increased production and increased profit.

M-24 is the up-to-date profitable means of producing commercial printing—4800 per hour.

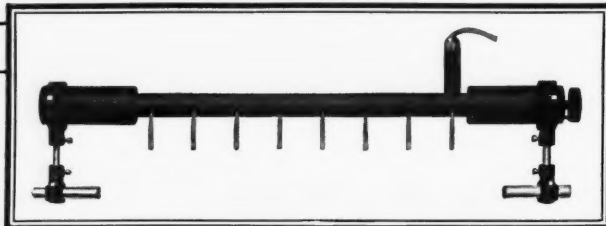
M-24 users are money-makers. They are out of the rut. Write for illustrated catalog.

Lisenby Mfg. Company
608 So. Dearborn St. Dept. A, Chicago, Ill.

STAT-ERAD

Simple • Safe • Scientific

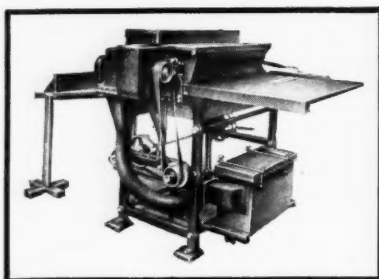
1. Increases production 10% to 25%.
2. Practically eliminates slip-sheeting.
3. Saves paper waste caused by broken edges and jogging.
4. Improves register.
5. Keeps printing clean when slitting or perforating.
6. Assures maximum production from every press.



STATIC—a serious problem—the source of inestimable losses in production—can be eliminated once and for all by the Stat-erad. No fire hazard! Saves slipsheeting, paper waste, broken edges, rejogging! Guaranteed to do all we claim for it. Write for complete descriptive literature. Specify press equipment.

J. & W. Jolly, Inc., Holyoke, Mass.

Toronto Type Foundry Co., Ltd., Toronto, Ont., Canadian Agency



BRONZING

on a

LAECO Flat Bronzing and Dusting Machine

Is Well Done and Profitable

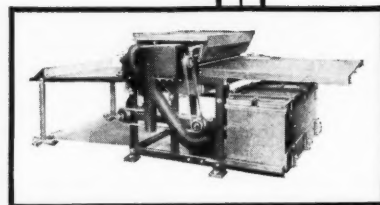
The investment is small. Let us show you how any printer can go after this profitable business



**COLUMBIA OVERSEAS
CORPORATION**

100 GOLD STREET NEW YORK, N. Y.

Distributors of
PRINTING TRADE MACHINERY





Charles Eneu Johnson & Co. INKS

Copyright, 1925, by Charles Eneu Johnson and Company

WHEN the Buyers of Printing insist more and more upon Higher Excellence in Printing, it is only natural for Printers to turn more and more to JOHNSON for their Ink.

Over a Century Ago JOHNSON won Leadership through Sheer Quality. This position Has Been Maintained ever since. Today Thousands of Printers accept JOHNSON'S INK as the Standard for Excellence and Dependability.



SIGNO MAGNI NOMINIS

CHARLES ^{NEW} Johnson ^{AND} COMPANY
PHILADELPHIA

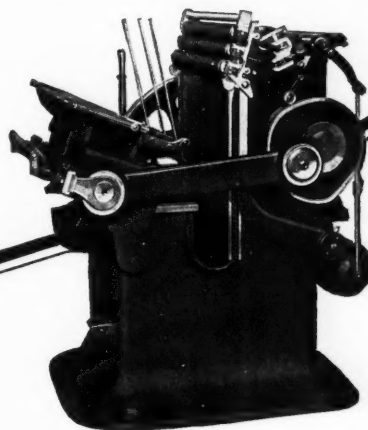
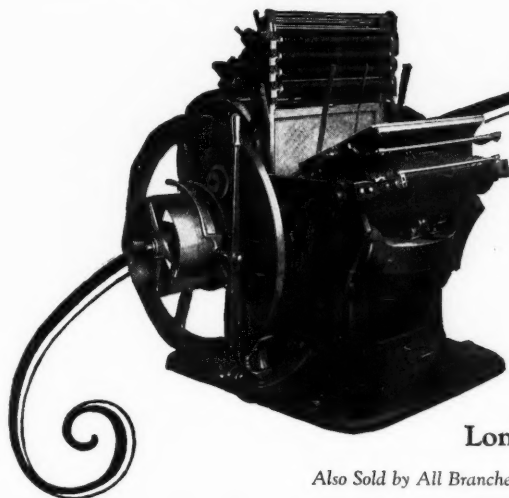
Branches

NEW YORK CHICAGO BOSTON ST. LOUIS CLEVELAND DETROIT BALTIMORE
KANSAS CITY PITTSBURGH ATLANTA RICHMOND NASHVILLE DALLAS BIRMINGHAM

DEPENDABLE INKS FOR OVER A CENTURY

Laureate—Colt's Armory

THE printer who has Thomson Presses—Laureate or Colt's Armory—is equipped for many kinds of work that can not be handled profitably on any other machine. Both presses are also good profit-earners on everyday medium and high-grade printing. Write for information about the modern Laureate and Colt's Armory.



**Thomson-National
Press Co., Inc.**

Long Island City, N. Y. Fisher Building, Chicago

Also Sold by All Branches of the American Type Founders Company and Barnhart Bros. & Spindler

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

**AMERICAN
TYPE**

The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

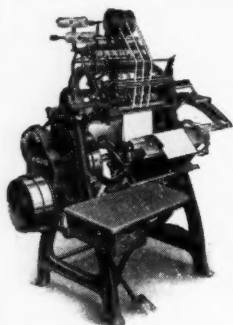
SAN FRANCISCO
PORTLAND
SPOKANE
WINNIPEG

Please Mention THE INLAND PRINTER When Writing to Advertisers.

SET IN GUDY CATALOGUE AND GUDY CATALOGUE ITALIC

THE ORIGINAL AND GENUINE
BREHMER'S
Thread Book Sewer

The Printer's and Bookbinder's Best Buy



Brehmer Thread Sewers
Brehmer Wire Stitchers

¶ No alteration of needle bodies is required for the different sizes of books.

¶ The needles are straight and strong and therefore cheap.

¶ Output up to 70 sections per minute.

¶ Strong construction, simplicity of adjustment and minimum upkeep.

Brehmer Folders
Brehmer End-Sheet Pastors

GEBRÜDER BREHMER
Leipzig-Plagwitz

Agents: **HOFFMANN TYPE & ENGRAVING CO.**, New York
112-114 East 13th Street



"TIP-TOP"

The Latest and Most Improved Job Press

SIZES

9 1/4 x 13, 10 1/4 x 15, 14 1/2 x 18

Perfect impression, powerful build, runs noiseless. Speed 1,600-2,100 an hour. Throw-off of inking rollers while machine is running. Fine for halftones. Prices as low as any ordinary job press. Guaranteed prompt supply of parts—prompt delivery—easy terms.

Price all complete
\$270.00
up

Complete Plans for
Printers and Book Binders

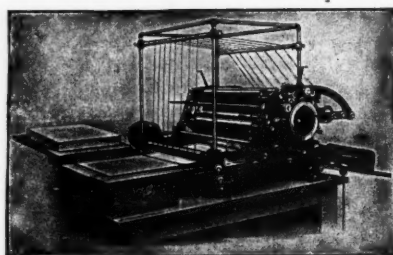
INTRODUCING THE

"SMALL REINHARDT"

**Rules, Cuts
Perforates
Creases**

All in one
operation

With this machine ruling is no more an art—it can be done by any one. An indispensable machine for every printer or bookbinder.



Large stock of machines and parts

HOFFMANN TYPE & ENGRAVING CO.
114 EAST 13th STREET, NEW YORK CITY

They Are Here

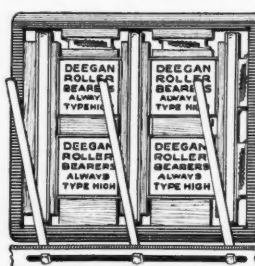
**THE DEEGAN
ROLLER BEARERS**

Always Type High
Automatic and Everlasting

Durability, Accuracy, Simplicity



Do away with the need of adjustment, as they are always *Type High* when the rollers are going over the form, thereby guaranteeing a "perfect-touch" which means a great saving of time in

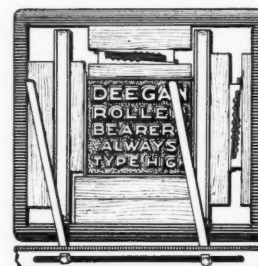


make-ready and positively does away with "slurs" or "feathers" on the work. No more time wasted on im-
print or color work.

The Deegan Bearers are practically everlasting, and are automatic. It does

not matter how worn your tracks are the Deegan Bearers will create a perfect roller surface.

With Deegan Bearers all forms are printed better, no filled-up lines, no "slur" or "feather" on fine rule borders, no cutting of rollers by rule forms—that is entirely eliminated by the Deegan Bearers. Rollers are ruined every day with rule forms, but that is out of the question where the Deegan Bearers are used.



Particularly desirable for close or narrow margin jobs, as the bearers can be locked in the chase close to the type form. Set the grippers to strike directly over the bearers—the bearers being sufficient to take care of the grippers and also the gage pin.

For Sale by the

**American Type Founders Co.
and Barnhart Bros. & Spindler**

CHICAGO, ILLINOIS

The World's Greatest FOLDER VALUES] → 8 New Versatile 19 x 25

BAUM FOLDERS

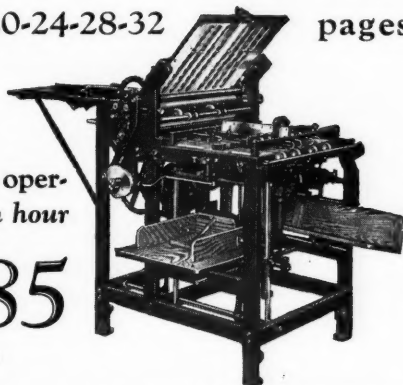
4-6-8-12-16-18-20-24-28-32 pages in one operation

Model 190

3 folds (16 pages) one operation. 13,000 folds an hour

ONLY \$685

With motor. No extras



Model 290

4 folds (32 pages) one operation. 17,000 folds an hour

ONLY \$770

Complete. Motor included

The same SIMPLICITY and QUALITY CONSTRUCTION that made
BAUM FOLDERS THE FASTEST-SELLING-FOLDERS-IN-AMERICA

Baum Pony Folder—2 Par. Folds, Max. 11" x 17"
Baum High Duty Folder—3 folds, Max. 14" x 19"
Baum Automatic Folder—3 folds, Max. 14" x 19"
Baum 19" x 25" Folders—3, 4 or 5 sets folding rollers

RUSSELL ERNEST BAUM
615-25 CHESTNUT STREET : PHILADELPHIA

BRANCHES OR AUTHORIZED DEALERS IN ALL PRINCIPAL CITIES

The ALBERT Offset PRESS

SEEING IS BELIEVING

Arrange to see the
Albert Offset Press
in operation in our
Weehawken Shops.
Let us demonstrate
the many advanta-
geous features of
Albert Presses.

Phone or write
for appointment.

BUILT IN GERMANY, BUT SERVICED LOCALLY

BY the largest manufacturer of printing presses in the
world, Albert & Co., Frankenthal, Germany—an Offset
Press that is speedier, easier to change and handle, more com-
pact in size and more economical to buy. The name Albert
is assurance of Quality; and our own completely stocked
machine shop is assurance of Uninterrupted Satisfaction.

Write for illustrated literature.

ROBERT REINER, Inc., 461 Eighth Avenue, New York
Printing Press Division Phone Chickering 5228



J. MORACE McFARLAND COMPANY
Harrisburg, Pennsylvania

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. MORACE McFARLAND COMPANY

RMH/WH

Robert M. Farland

NO OTHER PERSONS OR COMPANIES ARE TO BE CONCERNED IN THE USE OF THE CARMICHAEL RELIEF BLANKETS. ANY PERSON OR COMPANY USING THE SAME WITHOUT THE WRITTEN PERMISSION OF THE CARMICHAEL BLANKET CO. WILL BE CONSIDERED A VIOLATOR OF THE PATENT RIGHTS OF THE CARMICHAEL BLANKET CO. AND WILL BE PROSECUTED THEREIN.

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.
ATLANTA, GEORGIA

Remember~



the OLD HIGH BIKE—that cantankerous concession to man's desire for mechanical locomotion—the great speed demon of the middle “eighties”? With a temper like a bull and action like an outlawed, locoed broncho, it often hurled its riders into startling feats of aerial acrobatics that were deserving of a better finale than the hard and unyielding surface of Mother Earth's upper crust. Small wonder, then, that when the old *Ordinary*, as it was popularly known, gave way to an improved type of bicycle, the new machine should have been called the *Safety*.

THE ordinary electrotpe, like the “ordinary” bike, was never made for heavy duty. When the high bike was popular, 10,000 press impressions were considered a “good run”; now, even a million impressions are not unusual from an A. E. C. nickel-faced electrotpe.



AMERICAN ELECTROTPE CO.
SHERIDAN BLDG.+9th & Sansom Streets + PHILADELPHIA



Goes Holiday Lines

Several beautiful styles
of
Bordered Blanks

appropriate for
**Merchandise and Gift
Certificates**

are included in the
Goes Printers' Helps

—
WRITE FOR SAMPLES



GREETING CARDS HOLIDAY LETTER-HEADS HOLIDAY BLOTTERS

Every year at Holiday time thousands of merchants are stocked with merchandise which must be moved and moved quickly. Every year they are confronted with the necessity of urging their patrons to do their Christmas shopping early.

Every year during the Holiday season the Banker must advertise his Christmas Savings Clubs for the ensuing year.

Every year during the Holiday Season most business houses have some message to send to their trade.

Every year thousands of individuals and business houses send out greetings to their friends and to their trade.

All this means business—*splendid business*—for the Printer
—and THE GOES HOLIDAY LINES
will help line up this business. Send for Samples

GOES LITHOGRAPHING COMPANY, 35 W. 61st St., CHICAGO

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Liven up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, INDIANA

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg

You Can Also Know a Machine by the Company It Keeps

*Here Are Some of the Concerns Using
Willsea Paper Conditioning Machines*

Addison Lithographing Co.	Rochester	No. 2 U-type
Alderman-Fairchild Co.	Rochester	15' cir.
American Lithographic Co.	New York City	70' st. (1st)
American Lithographic Co.	New York City	15' cir. (2nd)
B. C. Printing & Litho. Co.	Vancouver, B. C.	15' cir.
Calvert Lithographing Co.	Detroit	60' st.
Consolidated Litho. & Mfg. Co.	Montreal, Que.	15' cir.
Dennison Manufacturing Co.	Framingham	15' cir.
Duncan Lithograph Co.	Hamilton, Ont.	15' cir.
Epsten Lithograph Co.	Omaha	15' cir.
Forbes Litho. & Mfg. Co.	Boston	100' st. (1st)
Forbes Litho. & Mfg. Co.	Boston	100' st. (2nd)
Thos. Forman & Son	Nottingham, Eng.	No. 3 U-type
Karle Lithograph Co.	Rochester	70' st.
Kellogg & Bulkeley Co.	Hartford	15' cir.
Ketterlinus Litho. & Mfg. Co.	Philadelphia	90' st.
Knight-Counihan Co.	San Francisco	14'-4" cir.
Meyercord Company, Inc.	Chicago	13'-8" cir.
Michigan Lithographing Co.	Grand Rapids	15' cir.
Niagara Lithograph Co.	Buffalo	70' st.
Providence Lithograph Co.	Providence	90' st.
E. S. & A. Robinson, Ltd.	Bristol, England	15' cir.
Rochester Folding Box Co.	Rochester	U-type
Rolph-Clark-Stone, Ltd.	Toronto, Ont.	100' st.
Stecher Lithographic Co.	Rochester	100' st. (1st)
Stecher Lithographic Co.	Rochester	100' st. (2nd)
The Stubbs Company	Detroit	15' cir.
Tillotson & Son	Liverpool, England	90' st.
Traung Label & Litho. Co.	San Francisco	35' st. (1st)
Traung Label & Litho. Co.	San Francisco	35' st. (2nd)
Traung Label & Litho. Co.	Seattle	No. 1 U-type (3rd)
U. S. Playing Card Co.	Cincinnati	80' st.

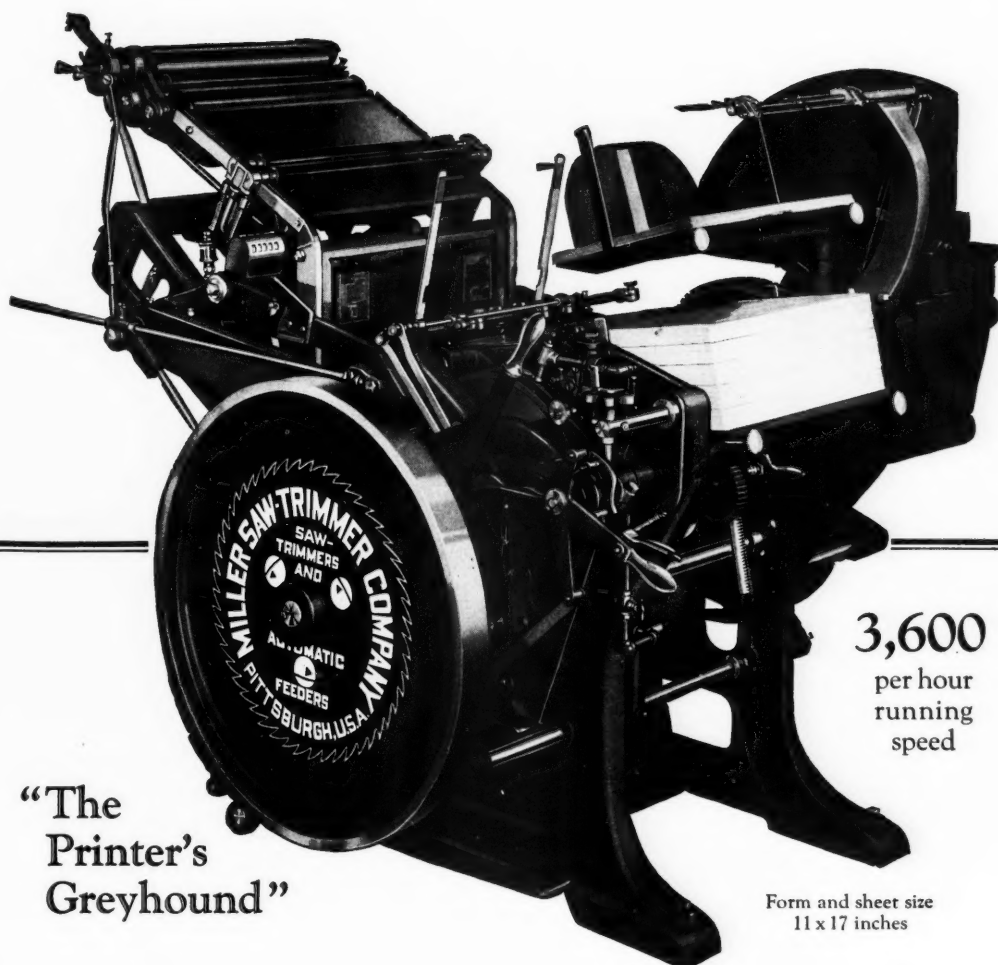
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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, *Editor-in-Chief*

MARTIN HEIR, *Associate Editor*

Volume 76

NOVEMBER, 1925

Number 2

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

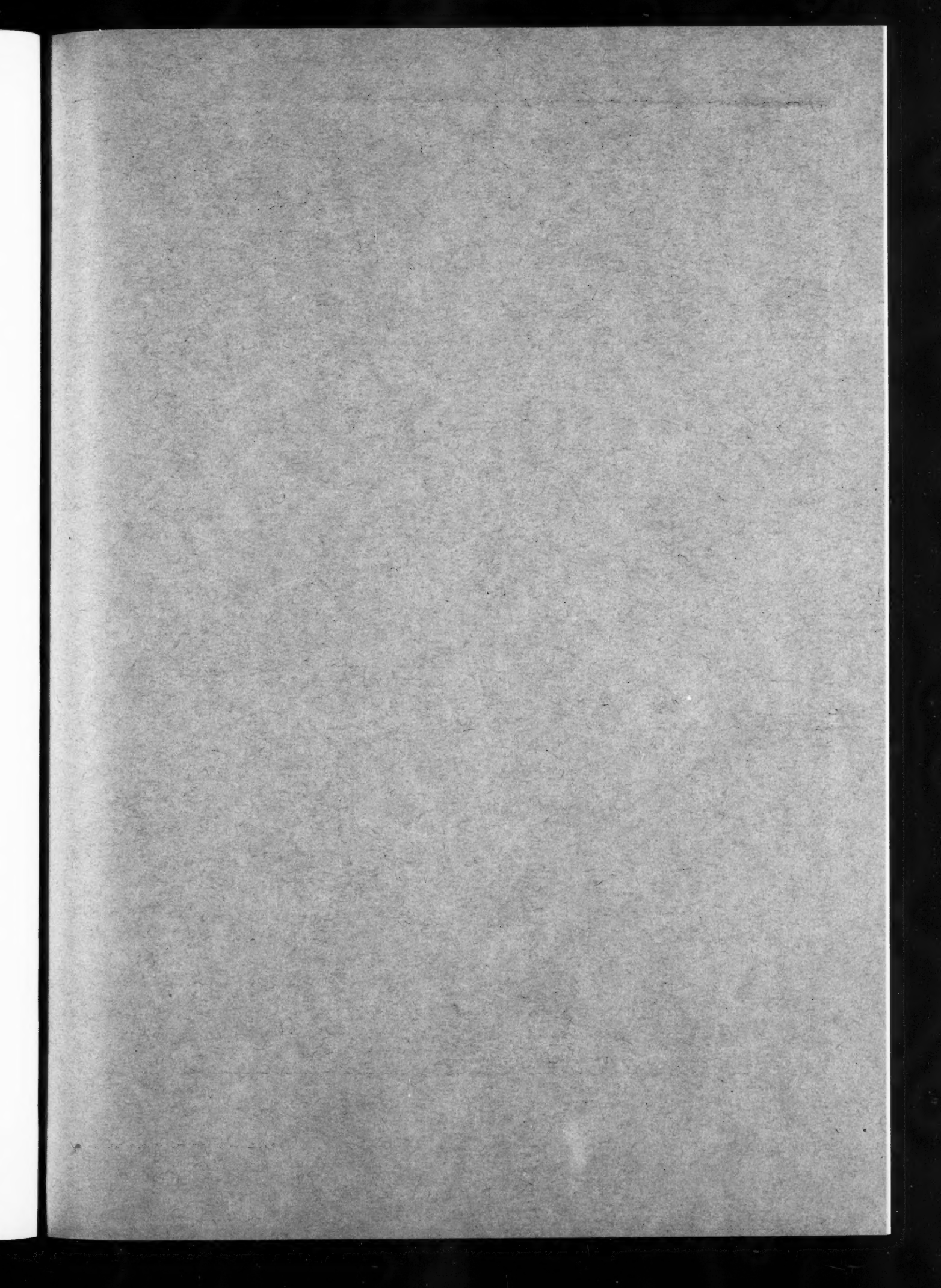
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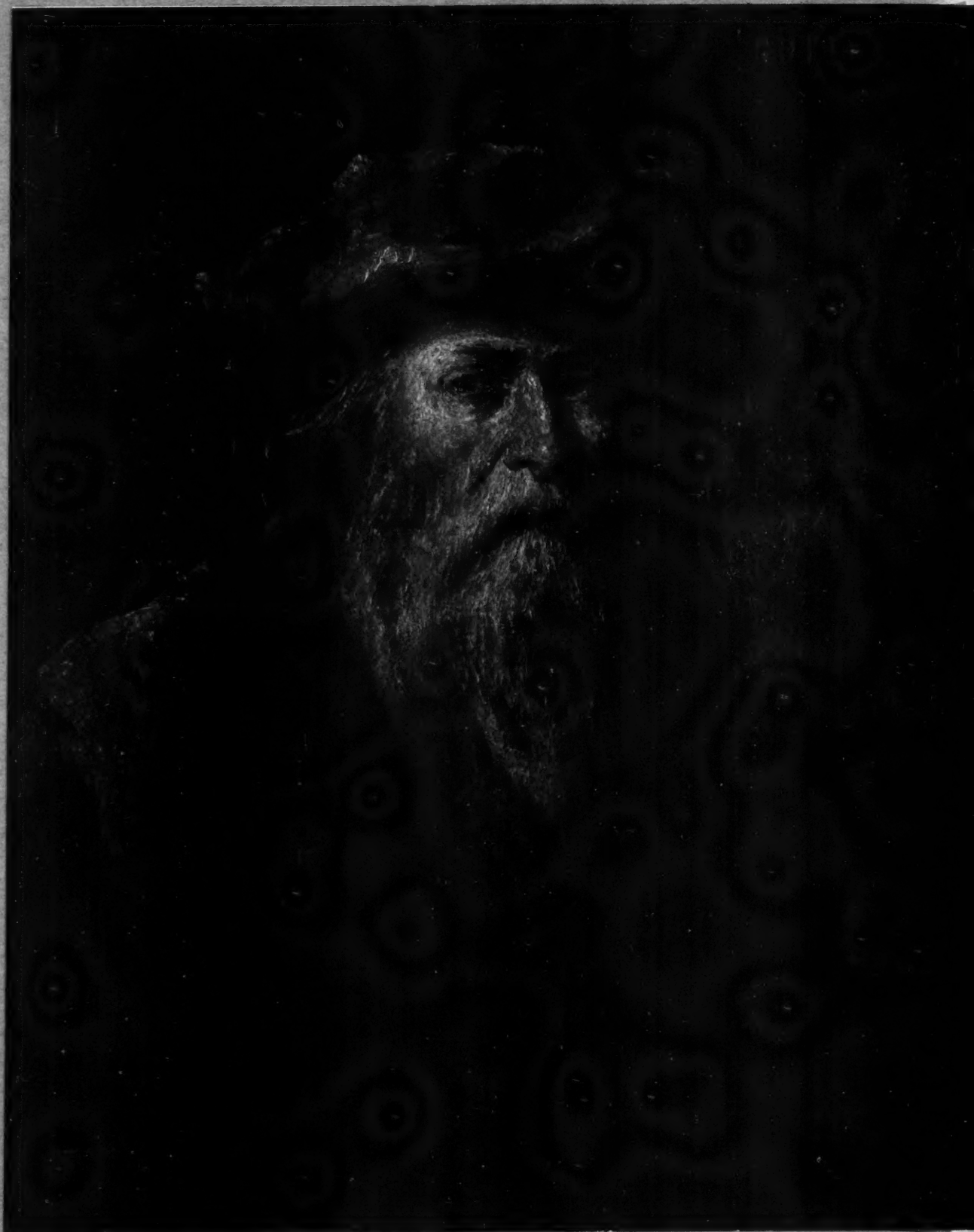
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Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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JOHANN GUTENBERG

Reproduced in four colors from an oil painting by Henry Raschen brought to this country from Europe by John Henry Nash, the famed printer of San Francisco. The original picture which was copied by Mr. Raschen hangs in the art gallery at Munich, Bavaria, and is said to be one of the finest heads known in the world of portraiture. The reproduction is the second of the Gutenberg "Keepsakes" printed for the Zellerbach Paper Company, San Francisco, by John Henry Nash.

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THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 76

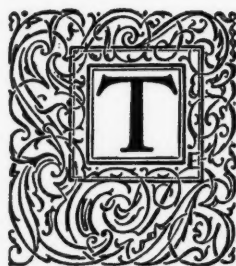
NOVEMBER, 1925

NUMBER 2

Create the Idea, But Be Sure You Sell It!

By FREDERIC I. LACKENS

Secretary, TriAd Direct Advertising Service, Chicago



THE rapidly growing movement in the marketing of printing to supply prospects with selling ideas is fine, but the big thing is to sell the selling idea! Many salesmen (?) are being provided with dummy layouts, nicely typed copy, and a good selling story, and still they bungle the job. Why? Chiefly because they lack knowledge of the fundamentals of selling. Printing can not be successfully sold through "high-pressure" methods. Nor should it be sold with a too eager pencil, for the bane of the industry is the cut-price artist.

How, then, can printing be sold? It isn't easy, but *knowing how* helps mightily in getting results. The matter is simplified when the salesman stops selling printing as mere impressions of type on paper, and sells instead a benefit to his customer. In the advanced method of selling printing the thing to be sold is a service that will sell more of the client's wares, cause a quicker turnover, with consequently greater profit.

If the salesman talks printing or allows his prospect to get the idea he is selling printing, he assumes a handicap that in most cases he will not be able to carry with success. Thereby he would lose the distinction of proposing a constructive sales service, reduce himself to the class of specialty salesmen, create a situation into which price could easily enter, and depreciate the value of the service he offers. What he should really sell is brains, for which there is no standard of value, and which has no competition but the comparison of worth.

Knowing, then, the thing that is to be sold, the salesman must present his sales story properly. A good salesman adheres to the standard formula: attention, interest, desire, action.

To gain attention, he must in his first expression say something that will immediately startle the mental

faculties of the prospect to so great an extent that thoughts on all other matters are driven from his mind.

There are still some men employed by printing plants who blunder across the threshold of a prospect with a "Need anything in the printing line today?" but their number is rapidly diminishing. The greater number are striving to employ modern selling tactics; but many of these do not know the proper approach.

If he opens with a remark like this: "Mr. Blank, every big business uses printing. I want to show you what I think it will do for you," it does not startle him, because he has heard the same thing many times before in selling products. It lacks the *sine qua non* of sales effort—the news element; besides, it immediately arouses the natural sales resistance.

But if the salesman says, "Mr. Blank, I have a proposition by which you can sell 5,000 ranges and make a profit of \$20,000," Mr. Blank is all attention. His natural sense of acquisition or cupidity—one of the strongest human impulses—has been appealed to.

When a salesman enters an office, he should immediately take command of the situation, which requires perfect composure and confidence on his part. He should present his card, if unacquainted, and before the prospect can say he is not interested, the salesman should begin with an opening sentence of the sort mentioned that will startle his mental faculties, make him forget he is not interested, and concentrate his attention on the proposal the salesman has begun.

First impressions are vital to success. A good salesman is a student of human nature, and is able to make an instantaneous appraisal of the characteristics of his prospect. This appraisal determines just the form the opening of the attack will take, and it must always be something that will attract his attention solely. The sales efforts to follow must substantiate the opening statement, and the interest element must be active throughout the interview. As soon as a prospect is allowed to divide his attention between what the salesman is saying and some mental calculations of his own,

it is the beginning of the end of that particular sales effort, therefore something to be guarded against.

A help in having poise and assuming command is a thorough belief on the part of the salesman that he is there to help the prospect; that he really has something to sell that will be profitable for the prospect. The more thoroughly he is imbued with this belief, the more enthusiastic will be his presentation and, therefore, interesting. Enthusiasm is contagious. It expresses itself in sincerity. If the salesman himself believes and can talk interestingly and logically, the prospect is also inclined to believe, or at least he has an open mind.

This is, briefly, the theory of salesmanship. It is necessary to successful selling effort. It may be applied to every sort of selling problem. Printing must be sold according to this principle. Printed advertising itself must follow it in order to perform its function of selling goods.

In the advanced method of selling printing, the salesman presents for the consideration of the customer

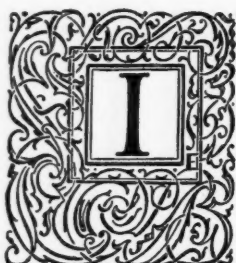
a dummy layout in colors of the piece of printing, together with typewritten copy, and oftentimes a written selling plan or business analysis.

Where most failures occur in the operation of this plan is in the follow-up. The matter is allowed to die through failure to force a decision within a reasonable length of time. The salesman must keep in mind that the idea he is attempting to sell is *his* idea until it is definitely accepted by his customer. Oftentimes it is one which can possibly be sold to another client if the first one does not buy it. The value of the service rendered is enhanced in the eyes of the customer if the salesman is not too liberal in the matter of its final disposition.

These observations are made from an experience of several years in working with printing salesmen, in selling printing and advertising service, and in making market analyses, and are offered in the hope that they may be of some benefit to those printing salesmen who are anxious to succeed in the rapidly developing field of printing sales service.

Burying the Hatchet

By EDGAR WHITE



IT'S hard to remember just how the row started, but it ended with Bill, foreman of the print shop, and me looking at each other with murder in our eyes. In the wind-up I said something about Bill's throwing a monkey wrench into the works every time we got out a big edition, and he retorted that if I looked after my part of the job as closely as he did his things would move along better. The thing was trivial and entirely uncalled for, but I went up into my room in a fine rage. My one thought was to get rid of that impudent foreman. It never occurred to me how unwarranted it was for me to be butting in on his affairs, without considering the strain he had been under night and day. All I could see was a recalcitrant man who had presumed to advise me to stick to my own end of the job.

Bill had been with the shop a long while, and could get more service out of the equipment than any man alive. He knew this and the knowledge had swelled his head. It was getting so he thought he ran the whole thing. What he needed was to be taken down a peg or two. I knew a young fellow of pretty fair experience who could soon be whacked into shape to make a good foreman. What we needed in our shop was youth — a man who could —

The telephone rang, reminding me of a meeting of the advertising club. There was a lively two-hour discussion which ended with our paper getting another big contract. The chairman said the last job had pleased

everybody so well, the ads. were set so nicely, and the paper so well printed that he felt like offering a vote of thanks to the shop for its good work. Of course all this was not hard for me to take.

Some of the officers of the club had lunch at the hotel and I was their guest. It was a merry party. The bunch was feeling good over the success of several recent advertising ventures, and were inclined to add considerably to the present advertising appropriations for that purpose.

Hurrying back to the office, I found the desk stacked with copy and proofs, and was pretty busy until the paper had gone to press. Once or twice I had to go into the composing room and speak to Bill. Once when he called on the phone about something, I noticed a queer little tremor to his voice. Wonder if he had gotten over his mad spell? It wasn't like Bill to hold a grudge long, but —

I put on my coat and went out. That little catch in Bill's voice as he talked over the phone haunted me. The matter he asked about was ordinary enough — the placing of some foreign advertising — but the tone was a little odd.

That young fellow couldn't do Bill's work, come to think of it. He didn't understand that big press and would probably get it out of shape inside a week. Bill knew its every mood and whim. And wasn't it Bill's work that had pleased the advertising bunch so well? Who but Bill could have secured those border effects on the Paris Department Store's ad. so well, the ad. that was to be sent to a printers' publication as a specimen? Bill had spent the wee sma' hours on that job, and everybody in the shop was proud of it. And

hadn't the Paris store given us a commission to reduce the design and print 10,000 circulars from it? It surely had. Didn't Bill have a right to be a little cocky over his work at times? He'd been with the shop so long he was a part of it. And I was thinking about letting him walk the plank for a long-legged, hatchet-faced —

Here was "Jack's Place"—cafe, fine cigars and all that; had fine Havanas, three for half a dollar in a

little packet — just the kind Bill liked. Why not get him a bunch — say two packages, and —

Some one touched me on the shoulder, and sheepishly held out a package — six of those glorious Havanas!

"Just a little smoke, Colonel," he said bashfully, as he edged away. "You'll like 'em."

And he was gone! Good old Bill!

Dare to Be Different!

By DANA EMERSON STETSON



IF we trace the word "advertising" to its Latin inception we learn that it conveys the idea of turning a given object toward something. From this we assume correctly that advertising has much to do with attracting attention. In fact we arrive at the real elementary meaning of the word; elementary, for in the last decade advertising, growing as such a powerful factor in our national life, has outgrown gradually the primary meaning attached to its source of derivation.

It will be conceded almost universally that the advertising of today, before it can perform the truly marvelous and advanced functions of merchandising, must act largely in the capacity to which it was first assigned by the people of ancient Latium. In other words, if it is to be successful, its initial objective must be to attract attention, perhaps by arousing interest, creating a desire to possess, or compelling one to pause and consider.

A successful photoengraver in the East revealed to the writer not long ago one of the secrets of his success. This man, like many of his competitors, specializes to a great extent in the production of plates for shoe manufacturers, an industrial group that issues seasonal catalogues and uses much direct-mail matter.

"You know," said this man, "shoe styles are changing constantly. What is new today may be old in a few weeks. I have thought of and applied a number of different methods in an attempt to secure more customers in the shoemaking trade. Judging by the growth of my business during the past six months, I believe that at last I have found a way to build up a larger and more lucrative clientele. Though I do not care particularly to keep my process a secret, for after all it may have been tried previously, I feel justly proud of the fact that I have made it work well for me.

"At the present time there are approximately a dozen large shoe manufacturers right in this city or in outlying districts with whom I desire to do business. One of my men makes an occasional trip through a few of the stores where shoes made by the concerns are on display. Upon seeing a new and unusually

attractive shoe, he purchases a pair, the prices ranging perhaps from \$6 to \$10. Incidentally, we lose nothing by the transaction, for there is always some one in our organization willing to buy the shoes for personal use.

"I call in the best photographer I know, or sometimes an air-brush artist who understands how to ply his craft to perfection, and I give detailed instructions as to accentuating curvatures, defining lines of stitching, reproducing the beautiful lines of the last, and treating high-lights and shadows properly.

"Once the print or drawing is delivered to us, our real work begins, for the best men in my shop exert every faculty in producing the finest plate that human effort can create. Then I select some choice border which I can visualize as an effective medium for setting off the shoe to advantage, thus completing my mental picture of perfection. Lastly, I go through specimen sheets of tinted stock until I find one fine piece of coated paper better suited to my needs than any other. I give the plate as many 'bites' as it will stand safely, spare no expense in burnishing, etching and finishing, and finally I have something really good.

"We pull as beautiful an assortment of proofs as you have ever seen — in color from the necessary set of plates, if conditions seem favorable — and paste these into a neat portfolio of heavy cover stock. Our salesman is then fully prepared to meet his prospect. The shoe manufacturer, of course, does not know that we have taken the liberty of reproducing one of the best models in his line. Do you surmise for a moment that he is angry because of our forwardness? Far from it! Almost invariably he commends us for achieving such pleasing effects and expresses his wish to see more of our work.

"Different, you say? Well, slightly, yet initiative and resourcefulness command their own reward. You heard me say that shoe styles change quite frequently, and the truth of the matter is that we take advantage of the fact. We have learned that the shoe manufacturer who can produce new styles and market them quickly makes big profits, and naturally we know that anything which will hasten the merchandising of those shoes must appeal to the firm producing them.

"That, then, is our method of securing new accounts. It certainly works well. Some printer, of

course, will also receive many orders for high-grade work. Now I am going to tell you a real secret. A single printing concern secures most of the business from us when we are successful in this particular line. We make certain recommendations to the shoe manufacturer, and at an opportune time a printing salesman calls, displays effective samples of our combined work, and the account is usually closed.

"You ask why we choose to suggest the name of any particular printer? Here is your answer. A printing salesman who is always thinking just a bit ahead of his job, and who actually takes times to study conditions in the broader fields of merchandising, proposed that we adopt the plan I have just described to you. Then, quite unselfishly, he proceeded to cooperate with us and together we put over the idea in fine style, if I do say so. That's the story!"

How many printing salesmen are daily treading the path which leads to the door of the apparently hard-boiled prospect, the man who may interview a dozen every day? How many must listen to the trite "nothing today" phrases and struggle futilely against lack of interest? Is the prospect really disinterested? Is there any degree of veracity in his declaration that direct-mail advertising campaigns can not help him merchandise his product on a larger scale and with a greater degree of success? It is so easy for him to state in parrot fashion that no kind of advertising can help him, yet so difficult for the printing salesman to tramp back to his desk and meditate on what might be done. A lamentable state of affairs, indeed! How shall we proceed to remedy conditions?

Do we actually grasp and know how to apply efficaciously the earliest definition of advertising? Are we forgetting the value of the comparatively simple expedient of attracting attention? Is it possible to attract attention? The man who walks down Broadway on a day when the mercury is flirting with zero must be attired appropriately. Personal comfort, physical and mental, is the actuating motive. The individual with an iron nerve who walks along in Palm Beach suit and Panama hat on such a day may be impelled by some entirely foreign emotion. The latter, however, attracts attention and draws the crowd.

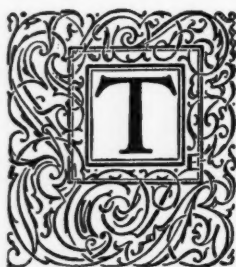
Yes, it is possible to attract attention. Your own particular problem is just how to break through the shell of that hard-boiled prospect. Figuratively you may have to stand on your head to please him, but not literally, it is to be hoped. Deep within him he nourishes the desire to place his product in a position of supremacy. He seeks the man capable of aiding him to attain that end.

Do *you* have thoughts of "something different" that seem ridiculous and impossible of execution? Retain them for a time. Analyze them thoroughly. When some better thought occurs, seize it, whip it into shape, and make it work for you and your prospect. Take a little more interest in the "nothing today" man and ascertain what really lies behind his cold countenance. Imagine for a time that you are facing his problems of administration, production, selling and distribution. Chart out the course you would follow. Locate the tendon of Achilles. Then ask yourself, "Can I meet the challenge? Dare I be different?"

Uniformity in Style Will Cut Enormous Waste

By W. N. P. REED

Associate Editor "Engineering and Mining Journal-Press"



THE INLAND PRINTER has rendered no greater prospective service to the industry which it represents than was attained by directing attention to the waste and confusion that exist because of the lack of uniformity in typographical style. Waste of time and material so great as to be beyond computation has been going on year after year in a business which is, in the popular mind, supposed to connote a high degree of ability and intelligence. Obviously, the cause of the situation, the circumstances that produced the existing conditions, must be sought and analyzed, before a remedy and correction may with some degree of confidence be suggested.

No one familiar with the facts will deny that much more effort was made twenty, thirty and forty years ago to secure technical typographical perfection than is now thought necessary by the average employer in

the printing business. Mechanical processes have improved greatly, but present-day editing, copy-reading and proofreading are, generally speaking, not creditable. Why? Any old-time comp. can tell. In the hand-set days a printer was required to know how to print and proofreaders had to be proofreaders. Good printing then was done largely *on the workmen's time*. The fact that writers, editors, reporters and copy-readers sent poorly prepared copy to the composing room was no excuse for mistakes in spelling, division, capitalization and compounding or for style irregularities. Compositors and proofreaders were expected to correct *all* errors — and in shops run by self-respecting printers they did so. There was a "ring man," of course, who corrected such errors as were made by writers, editors, reporters and copy-readers, which the proofreader had noted, but compositors and proofreaders usually had to follow a well defined typographical style, often intricate and complex, and they did it — be it said to their credit. Typographical respectability and excellence under the old order cost employers very

little. Nowadays many shed bitter tears if the proofroom even tries to do good work. Every mark on a proof costs money (not the workman's time, today); so the fewer the marks the greater the economy in production costs—theoretically; and the theory is fallacious, as Edward N. Teall so forcefully emphasizes on page 749 of *THE INLAND PRINTER* for August.

The interest evoked by the present discussion should afford encouragement to all who understand the menace to the integrity of the publishing industry that existing practices portend. The difficulties to be overcome in standardizing typographical practice are, however, not nearly so serious or time-consuming as some commentators seem to think. Employing printers will lose no time in tackling the job once they are convinced that correct practice will save money as well as mightily enhance the standing of the industry.

More than twenty years' experience as a professional proofreader, which included nearly ten years' service as chief of the proofroom of a large New York newspaper that once was a model of literary and typographical excellence, and five years devoted to the committee on typography of the largest publishers of technical magazines in the world, and in the course of eight years' work on the editorial staff of the leading publication in its special field, have given me an excellent opportunity for critical observation. To this has been added the benefit of research incidental to writing a series of lessons for newspaper apprentices for the Bureau of Education of the International Typographical Union, to be published during this year, in which, in the lesson on proofreading, a basis for a standard style has been incorporated. Thus, it will be seen, a start has already been made, and by those who, because of their thorough understanding of the needs of the industry, and the permanence of their educational facilities, are preëminently fitted and able to initiate a reform essential to the preservation of the reputation of the art and science of typography.

To the average writer and editor—and even to the average so-called master employing printer—the term "style," as applied to matters typographical, means little or nothing. Mention of the subject leads him into a precinct unfamiliar.

I purpose briefly to show how simply a reform may be effected and how what may speedily become virtually a standard style in all but technical publishing may be put into effective practice.

The simple notice to writers, editors, reporters and copy-readers, "Do not capitalize common nouns," would save tens of thousands of dollars to the printers on this continent annually. The statement appears ridiculous, and to the uninformed it is so. Let me prove it, then. Most composition of body matter is now done on machines casting a line of type—a slug. The keyboards of every variety of these machines are arranged to promote rapidity of composition—of lower-case letters. Nearly all competent operators of such machines manipulate the lower-case keys of the keyboard by touch—using the so-called "touch system." When the copy calls for a capital letter the "touch system"

does not function. The operator pauses just long enough to spot the right capital-letter key with his eyes, moves his right hand, from the "touch system" position, over to the right of the keyboard, taps the correct key (usually), and then returns his hand to its original "touch" position. Two more movements of the right hand—after the eyes have directed the hand—in setting a capital over what is required to assemble a lower-case letter. And many foremen, superintendents and employers continue to issue instructions to the composing room, "Do not bother about capitalization"! Then there is the further waste of time in waiting for the heavy capital-letter matrix to travel from the extreme right of the magazine down to the belt and thence to the assembly box. Furthermore, because used less frequently, the matrices carrying capitals are not so smooth and clean as the lower-case mats, which are constantly running through the machine, and even in offices where the machinists do their work well and honestly, it will often be necessary for an operator to tap a cap. key two or three times before the mat will come down. Correct capitalization (setting common nouns in lower-case) would save all this waste motion and time. Try it out. Direct an operator to set one thousand words of ordinary copy. Now have him set the same copy *all caps*. The latter operation will require almost twice as much time as is needed to set straight matter. This sin of overcapitalization, with its enormous time and motion consuming wastes, can be overcome most easily and satisfactorily by having copy prepared so that it may be followed. It can also be rendered impotent of mischief by directing operators and proofreaders to follow the office style, making a style if one is lacking. If all concerned unite in an effort to establish uniformity, much of the time, metal, fuel, light, wages and overhead now expended in casting lines will result in production that can be sold, instead of remelted.

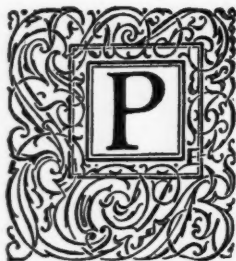
The Government Printing Office is not worrying over the lack of a standard style. It has one. Samuel B. Donnelly, appointed by Roosevelt, had one printed as a public document. Nor is the *Detroit News*, *New York Times*, and dozens of other newspapers; nor *THE INLAND PRINTER*.

Any competent and technically well informed proofreader can compile from existing material an orthodox style for either general or technical use. He can say "Follow Webster." These two words of direction settle nearly all questions of division or the compounding of words. Rules for the use of figures, capitals, abbreviations, quotations, and so on, should be copied from the style sheets of those publications whose decision on the question of style has been based on preferred practice, traditionally approved and accepted by the masters of the art, rather than on the personal preferences of a man or group of men temporarily having sufficient authority to enable them to bedevil their helpless printers and to introduce a typographical chaos which would never have come into being if the art of printing had been left to practical and competent printers and proofreaders.

Bait for the Sucker, Not for Business Men

By JEROME B. GRAY

Service Manager Franklin Printing Company, Philadelphia



ISCATORIALLY speaking, if an angler puts a petticoat of parsley on a clam it does not necessarily follow that he will land a larger haddock than if he submerged the clam in its natural nude state! Typographically speaking, if a printing salesman lures a potential customer with six courses at the Waldorf-Astoria and three acts of the Ziegfeld follies it does not necessarily follow that he will land a larger order than if he had first dined his prospect at Child's and then taken him to the nearest burlesque! An esthetic angler tried the former one time—and caught a sculpin! A philanthropic printing salesman tried the latter one time—and caught a printing order, the net profit of which failed to refund the war tax on the theater tickets!

It is deplorable that a subject of such vital importance to the entire printing industry as "Bait—And How Successfully to Use It" has been overlooked by technical literati. With a book of that title, properly edited, it is not at all inconceivable that printing salesmen who are now jumping around in Fords and wearing celluloid collars might be riding around easily in Packards and wearing Aratex. It remains only for some capable artist to pen such a volume; the result can be nothing short of miraculous.

My attention was first called to this subject of "Bait" by none other than the advertising manager of a million-dollar concern. I had made something like seventeen calls upon him, each time fortified by a tangible idea which I thought might be used to advantage in his business. Only after the rejection of my seventeenth idea did the futility of my persistence dawn upon me. I was about to bid him farewell for the last time when he pushed a cigar at me and told me to sit down.

"I've been testing you," he said firmly, "to see how soon you'd try to lure me with bait."

"Bait?" I inquired hazily. "Bait?"

That, he informed me, was what he had said: Bait!

"I was never good at riddles," I told him. "Will you explain?"

He settled back in his chair. "You have," he explained, "never invited me to lunch or dinner. You have never suggested a ball game, the theater. You have never brought me cigars or cigarettes or bottled goods. You have never—"

"But," I protested, "I never thought—"

"You do not know how to sell printing," he interrupted satirically. "Six printing salesmen solicit my business. Five of them use bait. My house is all lit-

tered up with gifts, relics and souvenirs from the other five." He tapped the edge of his desk and leaned forward. "Bait is divided into two classes. To one, I have given the technical term of *treaticus luncheonibus*; the other I call *splitibus commissiones*.

"*Treaticus luncheonibus* is most commonly used by embryonic salesmen as a means of making a favorable impression upon tough customers. To use this bait successfully, the salesman should drop in upon his customer a few moments before the noon hour. After the usual solicitation for printing, he should grasp his hat firmly between the thumb and forefinger of his left hand, advance his right foot forward approximately thirty-two inches from his left heel and say in studied calm: 'By the way, Mr. Whatsis, how about a bite to eat? I'd like to argue with some one about who's going to win the American League pennant.' This last, if properly said, will frequently throw the prospect off his guard and acceptance quickly follows. *Treaticus dinneribus* is another, but less common, variety of this bait; and only in exceptionally rare cases do we run across *treaticus breakfastibus* and the *treaticus showibus*.

"Now for the second class: *splitibus commissiones*. This bait should be used only by experienced salesmen and should then be attempted only after due consideration. After getting your prospect worked up to fever pitch and after you are quite positive that he is on the verge of being sold, proceed as follows: Creep up to him very silently until your nose is within six inches of his double chin, then register an expression of deep chagrin and say softly, 'Mr. Whosis, you're the only man I have ever said this to, but I want you so much for a customer that I am going to make a *tremendous* sacrifice.' At this point, it is well to lay your hand gently on Mr. Whosis's knee. And then: 'I get a commission of four per cent. I am a poor man. But I am going to split that commission with you!' The spirit of self-sacrifice is so evident that the prospect bursts promptly into tears and gives you his order."

His burlesque ended, my prospect looked at me with blood-shot eyes, fell back exhausted in his chair and frantically pushed an order at me for two million envelope stuffers. He had obviously disgorged himself of a thought that had been preying on his mind for some time. When he had regained his composure sufficiently to listen, I murmured softly: "Then you don't approve of this so-called bait?"

"Approve of it?" he rasped. "Approve of it? Bah! I approve of no graft."

"Then you think," I asked him, "that all these invitations you have received were given with the sole idea of obtaining orders?"

He was, he replied quickly, positive of that fact. "It is really amusing—or it would be amusing if it

were not so sad," he vouchsafed, "to sit here before this desk and watch the myriad types of salesmen cross the threshold of that door. I have made a study of men. I can tell almost at once whether they are baiters or sellers. Occasionally, of course, a man will come in here and ask me to lunch and I will know he is sincere. But, nine times out of ten, an invitation is a form of petty graft. It is really a deplorable situation. Perhaps I feel it more strongly than others do; I have never made inquiries about the reactions of various men to this selling harpy. But I hate to think that there are men representing your industry who think that they can make a goat of me."

"But surely," I protested, "selling is helped if it can be done on a friendship basis."

"Selling can be helped if it is done on a service basis," he exploded. "I would rather have one man come in here and suggest an idea that I might use profitably in my business than ten men who offer me plank steaks and mushroom sauce. Napoleon claimed that an army moves on its stomach. Perhaps that's all right for the army, but let's leave the abdominal regions out of the picture when we get into the selling of printing."

I left him then. In my mind was a thought I had never before given the slightest consideration. Bait! I kept turning it over and over. Foolishness, I told myself sharply; this man is making mountains out of mole hills. Then I did a bit of research work, with surprising results.

I called on ten big-business executives whom I knew well enough to expect a sincere answer to my question: "What is your reaction when a salesman, a comparative stranger to you, invites you to lunch?"

To this question, the entire ten replied in approximately the same way: The reactions they had were exceedingly negative. "Do you," I asked them, "run into much of this type of selling during a day?" Their answers varied. Some experienced it almost daily; others less often; and others occasionally three and four times in a single day. From this private investigation of mine, I have assembled what we can call a composite answer:

"When a salesman with whom I am only slightly acquainted invites me to anything, I know immediately that he is a neophyte, either that or the house behind him is not capable of creating the ideas I need and want for my business. Every salesman of printing—unless he is called in by us to take an order—should solicit business with a tangible idea. There are many men, of course, who would jump at the chance for a free lunch, but they are in the minority. If I were giving advice to printing salesmen, the first thing I should say to them would be: 'Men, doing business on a friendship basis is all right, but let your prospects make the advances. Let your prospect invite you to lunch or dinner, but steer clear of any wholesale distribution yourself!'"

I returned, after my tour of investigation, to the man who gave me the idea.

"Well," I said, "you're right. I have verified your opinions. This bait business is playing havoc with some printing houses."

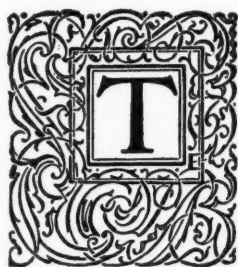
He rubbed his hand together joyfully.

"Somebody ought to write an article on the subject," he said. "It's more serious than most printing houses realize. Why don't you write that article?"

"What a silly idea!" I said coldly.

The Flat-Rate Basis on Publication Work

By MURRAY E. CRAIN



THE world does move. It was only a few years ago that printers were being warned that if they didn't install a cost system with which to place the proper selling price on every job that went through the plant, it was only a question of time until the sheriff got them. As a result of this timely advice, and the energetic efforts of organizations in the printing industry, a large number of successful printers installed systems which made it possible to keep an accurate check on every piece of work handled, and to charge a price which would make it possible to show a profit.

One acquainted with the upward progress of the graphic arts would be inclined to think that the present situation approximates the ideal, as least as far as cost work is concerned. It is assumed that the

printer who knows his costs can devote most of his efforts to the creation of new business. Yet there are printers who, having installed cost systems, and having seen that they are good, have, to a large extent, thrown them overboard, and returned to the methods of bygone days. At the same time, a semblance of order has been maintained, so that it is difficult to say whether the innovation is good or bad.

The writer has in mind a large Chicago printing organization which specializes in trade-journal work. This class of business is satisfactory in many respects, and quite the reverse in other ways. Publishers usually scan invoices intently, and if one month's bill is higher than the tariff for some other issue, other things being equal, there is certain to be considerable debating before the invoice is passed for payment. Both the publisher and the printer lose a great deal of time in arguing the question pro and con.

The printing plant we have in mind has had so much difficulty of this kind that it recently put into

effect a rather daring new plan. In many instances it adopted a flat rate per page for the publications printed in its plant. The same rate does not apply to every publication. The charge per page varies according to the size of the page, the kind of type used, the size of the run, and numerous other factors. One trade publication, printing about three thousand copies of each issue, carrying an average of seventy-two pages and cover, with a type page size of 7 by 10, has been given a flat rate of \$8 a page. This rate covers every operation involved in the printing of the publication. To get his printing cost, the publisher merely multiplies the number of pages in his latest issue by eight. The total is the amount he owes the printer for that issue.

The printer did not take this drastic step without some trepidation, or without some fear that he was making a move in the wrong direction. As a matter of fact, he is not yet convinced that the new method is above criticism, though certain advantages have accompanied the plan, and thus far it is difficult to point out any decided drawbacks.

"Of course," said the printer, "we had records covering a period of more than a year to fall back on in fixing a definite charge per page for the work. These records showed that our average charge per page for each issue of this publication was slightly less than \$8, so that we felt fairly safe in fixing this as the page rate for all work involved in getting the magazine out.

"We have continued to keep costs for this publication, merely to see what is happening. It is probable that we shall discontinue the cost work, as far as this particular journal is concerned. It is apparent that such work is unnecessary under the new plan. The detailed record of the work done in each department on this particular job is no longer needed.

"The trouble with a plan of this kind is that a change of style on the paper, a change of editors, or any other departure from the usual methods, might necessitate the resumption of cost work until some accurate information was obtained as to the additional work caused by the new system. Our contract with the publisher terminates automatically if any marked departure from the present style is instituted. If the contract were terminated under this clause, we would of course need cost data before we could negotiate a new contract intelligently."

This is one of the factors that are causing the printer some restless nights. He can hardly afford to disrupt his organization, even though the need for cost-finding work has greatly diminished or disappeared altogether for the time being. New developments might re-create the need for the system, which for the present seems to be superfluous.

The publisher who represents the second party to the contract is enthusiastic over the way the plan works.

"I do not believe we are buying our printing any cheaper than we formerly got it," he said. "A cursory checking of the new and old bills doesn't show much difference in the actual amount of money paid the printer. In fact, what difference there is seems to be in favor of the printer.

"Where we gain and where we believe the printer profits also is in the elimination of detail work. In the publishing business and, as far as I have been able to learn, in the printing field also, the curse of the work is the enormous amount of detail involved. Anything that will lighten or eliminate any of these details is likely to make a strong appeal to a publisher.

"Even if the bill of the printer looks to be all right, we are forced by ordinary business caution to do a certain amount of checking. Frequently some item looks to be large, and we get into touch with the printer to find out why so much more than the average time was required for alterations, for instance. This has wasted the printer's time and ours.

"Under the new system this time is diverted to more profitable employment. We pay \$8 a page, and that is all there is to it. We, as buyers, don't claim that the price should be \$7.90, and the printer, as the seller, doesn't feel that it should be \$8.10. Both of us understand the agreement, and there is nothing to argue about."

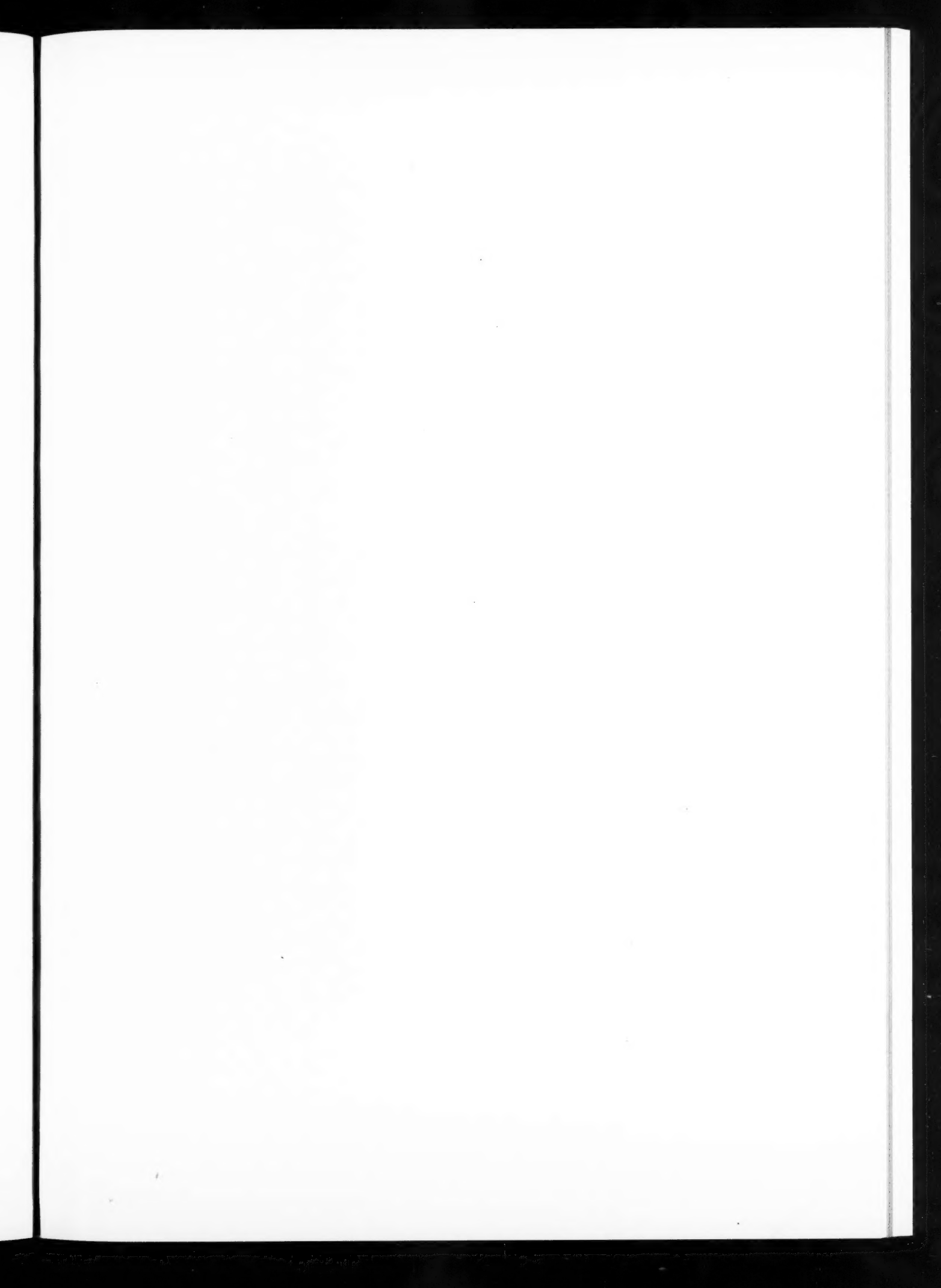
This method has created what is, in many respects, a happy situation; it has relieved both the printer and the publisher of an enormous amount of detail, and has allowed both of them more time to devote to constructive effort.

At the same time, the plan brings up a number of questions which should be answered in a scientific way before the trade as a whole adopts any such plan, even where the conditions appear to be analogous.

Some of these questions are: While this system makes for more harmonious relations between printer and customer, does it justify the cessation of cost work? If so, what disposition shall be made of the cost department? Does the plant under consideration handle enough work of the same kind to make a flat price feasible? If the kinds of work handled vary too much to permit the adoption of such a system, is it possible or wise to endeavor to create a class of work which will permit the use of this flat rate? Specialization in letter-heads, for instance, might result in a situation where a flat rate might profitably be adopted.

These are only a few of the questions that arise when the use of a flat-rate basis is considered. Others will readily occur to the printer. Possibly no system can be devised that will be adapted to every printing plant and its individual performance and problems. However, the restless American business man will not be satisfied until he has done all that can be done to perfect his methods. Printers who constitute an important cross section of American industry can recall days when records were kept on a slate, if at all.

Recently the tendency has been to intricate and complicated cost records. The natural reaction is to simplicity and rock-bottom methods. Eventually perhaps a happy medium will be found. In the meanwhile any system that will permit master printers to devote less attention to bookkeeping and more to the creation of new business should be given a trial before it is condemned, even though at first blush it may appear to be revolutionary in some respects.





An Example of Modern Wood Engraving

Wood block engraved by Harry W. Miller, of the Crescent Engraving Company, Chicago. Mr. Miller, one of the foremost wood engravers in the country, has been identified with the wood-engraving industry for many years. About five years ago he was selected by a committee representing *Harper's Bazaar* to make a tour of the world in the interest of the graphic arts. He has had considerable experience in work of this character, and we take great pleasure in presenting one of his latest achievements, the wood-engraved portrait of that sterling American, Theodore Roosevelt.

For a clear description of wood engraving, see page opposite

History of Wood Engraving

By J. W. FURNER

Sales Manager Crescent Engraving Company, Chicago



MECHANICAL symbols have been employed for ages to portray thought and substance. Archeologists have brought to light many striking examples in the ancient carvings and hieroglyphics of prehistoric man. The motive of the Stone Age man, no doubt, was purely the human desire to perpetuate passing events. No man or group of men has been able to trace definitely the origin of the ancient art of wood engraving. The meager records we have found are dated so far back in the hazy past that they become legendary. There is evidence that the Egyptians and Romans employed the wood block for marking their documents. Hand writing, being a rare accomplishment, it was necessary to adopt some mechanical system to overcome this deficiency. The general opinion, however, among those qualified to speak with authority, is that wood engraving was first employed in China about 1120 B. C.

Germany, France, Italy and Holland all lay claim to the introduction of this art to Europe. Each country has its traditions as to the origin of wood engraving, but it is generally conceded that the Venetians gave it the start which carried it to Germany, where it received its real stimulus.

Early in the fifteenth century wood engraving was employed in producing playing cards, and religious teachers used it extensively in portraying biblical subjects. The earliest known print, found in an old Latin manuscript, represents St. Christopher carrying the infant Savior across the sea. This print is dated 1423.

Following the European activity, we have the birth of the idea of illustration. Many books, called "block books," including type and illustration, were engraved on wood and impressions were made by pressing paper against the block.

As printing became more general, illustrated books were more frequent in Germany, France and Italy, reaching England about 1476. Caxton, the pioneer printer, issued a book on chess which he illustrated with wood engravings made by himself. While Caxton was using and developing the printing art in England (1476-1491) wood engraving suffered a decline in Europe until Albrecht Dürer's first work appeared in 1504. Dürer was perhaps the greatest of all wood engravers. His work was distinctive and beautiful; his subtle blending of light and shadow was remarkable. The blocks he engraved were rich in detail and were characterized by a consummate faithfulness to nature. His work revolutionized and stimulated this art. Following Dürer and his contemporaries came Hans Holbein, who in addition to being a wood engraver was a renowned painter. He held first rank of all the engravers from the Netherlands, and had many followers.

In 1753-1828 Thomas Bewick, an Englishman, known as the father of modern wood engraving, proved to be the greatest developer of the art. He drew his own blocks. In 1804 he published his "History of British Birds and Quadrupeds."

Our present method had to be speeded up to take its place with the older methods of engraving; the camera was brought into practice and played a useful as well as essential part in putting wood engraving on a par with other methods. Artists who must be specially trained to produce work on wood together with photography have given us a well established system whereby speed in production and faithful adherence to detail have enabled us to cope successfully with and, in a great many cases, surpass other mechanical mediums.

After 1880 wood engraving was superseded by the process methods and suffered a decline. After the newness of these methods had worn off and their shortcomings were continually cropping out, there again came a revival of interest in the use of wood cuts. With the advent of the mail-order house early in the twentieth century wood engraving took on a new commercial aspect that probably will never be replaced. It is with this recent revival and the present part played by the Crescent Engraving Company in promoting the use of wood engraving in modern advertising that we are now concerned.

All wood cuts are engraved on boxwood, imported from Asiatic Turkey. Boxwood has the closest grain of any wood known and will hold a fine, clean, unbroken line. In placing the subject upon the boxwood, which is the first step, two methods are employed, drawing and photography. In the first place, the artist draws the image direct on the surface of the wood block. Only artists of great skill and mechanical precision are fitted for this work. In photographing on the block the negative is first made, either from the article itself, or photograph or print of the article, and this negative is printed on the block, which has been sensitized, the same as you would make a photograph. It is then fixed to keep it from fading, and the block is ready for the engraver.

In making wood cuts, as the subject is drawn or photographed directly onto the wood in the same size as the cut to be made, it is not necessary to retouch photographs used as copies. Any corrections or changes are taken care of by drawing on the block before the engraving is begun. Wood cuts can be made from any copies, from photographs, wash or pen drawings, pencil drawings or sketches, blue prints, etc.

The engraving is always done on the end of the grain, not across the grain. Those parts which are to appear white in the printing are cut entirely away, and those which are to impress the ink on the paper are left untouched. To put it in a slang way, the making of a wood engraving is "taking out the whites and leaving in the blacks." The first step in the actual work of engraving is to make a cut with a graver on each side of every line. Then the parts to appear white in the printing are cut away with the gouges. The picture is outlined where needed, and after this is done the block is gone over with the tint tools. It is in the use of the tint tools that the real skill of the engraver is brought out. With them he lines the block in such a way as to reproduce accurately the shading of the subject, making the flat tones reappear in the wood cut, not as lifeless and meaningless lines, but as distinctive reproductions of the texture of fabrics and metals or whatever subject the wood cut is to illustrate, and bring them out exactly as they appear to the eye.

It must be borne in mind that wood cuts are entirely hand made, and for this reason have a depth and cleanness of line to which process engravings can not attain. For this reason also the wood cut excels in bringing out clearly and distinctly fine mechanical details of construction, contrasts of metal and material, as it retains all the color shades from pure white to solid black and preserves these tints and shadings better than can any other process of engraving.

As wood cuts are open-line cuts, the superior printing quality of the wood cut is maintained when electrotypes are made for duplicates. Hundreds or thousands of electrotypes can be made from the wood-cut pattern without in any way injuring it as a pattern, and all of these electrotypes will print as clear and bright as the original wood cut itself.

How to Get the Most Out of Halftones

By S. H. HORGAN



WHETHER selected the title for this little talk should be credited with choosing a subject of the greatest importance to every magazine, book and newspaper publisher, as well as advertising agent, today. A satisfactory answer would be of untold value to paper and ink makers, press builders, mechanical superintendents, art directors, editors, engravers and printers, for all the allied printing trades combine to make the halftone results either satisfactory or disappointing. What does all the expenditure for paper, ink, engravings and presswork avail when the halftones disfigure instead of embellish the pages?

It is a mistaken notion most of us have that the engraving and printing arts, for example, are steadily progressing. The present generation is possessed of more knowledge than previous generations could possibly obtain, but do we use *proper intelligence in applying* this knowledge? The available volumes on printing and the most excellent magazines devoted to the printing art would fill a good-sized library; still here is a complete "Manual on the Art of Printing," of 1834, 2¾ by 4½ inches in size, containing less than one hundred pages, from the library of the late Theodore L. De Vinne, America's master printer, and this book was one of the few sources of printed information he had.

During the half century, and over, that I have been connecting photography with the printing press I have noticed that we advance and recede; we go forward and slip back. It is but repeating the history of art, engraving and printing from the beginning. So much that was accomplished in painting, drawing, engraving and printing in the early days is superior to what we do now. Here is a halftone of 1893, made in Chicago, better than we get today. "Why should this be?" you will ask. One pertinent reason is that we are simply obeying the inexorable law of compensation so well exemplified in mechanics: "That which is gained in speed is lost in power." By the same token, that which is gained in speed in the printing business is lost in quality.

Some years ago a large magazine publishing company in New York purchased another magazine and selected a high-brow manager for it. He was going to show other magazine publishers how to do it. He called me on the phone for expert advice. I was invited to go to his place and tell him what was the matter with the halftones in this magazine. I replied over the phone: "It is not necessary for me to visit your plant, or see your publication. I can tell you what is wrong right now: You have shortened the time between giving out copy and mailing day until engravers, electrotypers and pressmen have not sufficient time to do good work; you are using the cheapest paper and ink obtainable, and are printing without much makeready at the highest speed possible. In other words, you are doing everything in your power to *prevent halftones* printing properly; so your results are just what you have planned to produce."

These charges can not be brought against you gentlemen. You are striving to get the most out of your halftones, with the least regrets. All of us can get the most instruction possible from this discussion by taking up some of your magazines and examining them critically. This we will do later after specifying and enumerating a few of the outstanding factors that enter into the production of satisfactorily printed halftones.

An address delivered before American railway magazine editors and the plant publications section of the National Safety Council, Cleveland.

Depending largely, as you do, on photographs for copy, are these photographs always prepared and marked properly for the engraver? Is the size right? Where there is a long group photograph containing a hundred or more persons, do not expect that it can be reduced to a page 6¼ or 7 inches wide and prove satisfactory. Overcrowding is a thing that is only permitted on New York subways, and railroad editors should not attempt it. All of you have double pages in the center of your magazines. Print the long strips in this space where they can be fifteen inches wide, thereby making use of the gutter space between the pages.

Crop all the black and sky from photographs; have the heads in portraits as large as you can, wasting little space in showing men's coats and hands. With women, of course, full length makes the most attractive picture while present fashion prevails. Don't use border lines on halftones; you don't use column rules or border lines on type. As to screen pitch, 100, 110 and 120 lines to the inch will be the best; the finest screen for groups and the coarsest for large heads. Request contrasty halftones with needle-point dots in the highest lights. Have your halftones proofed by the engraver on the identical paper and the same ink that will be used on the edition. It is impossible for the cylinder pressman to match the beautiful results on the engraver's coated paper proofs. The engraver is showing what the halftone is capable of doing under ideal conditions, and besides this he pulls his proof on highly coated stock to learn if there are any defects in the engraving. In criticizing the different magazines as I exhibit them please note the following comments: Don't use photographs that are too dark, that are indistinct, or that have insufficient contrast between lights and shadows. Why waste money and space on them? They will never make satisfactory halftones. If you are obliged to make two halftones of a long group photo, one can be printed above the other. Here is a publication that prints one-half on one page and you must turn the page to find the remaining half. This is too much like the *Saturday Evening Post's* "Continued on page 179." A man's portrait need not extend below the top button of his vest. Then why print more? The woman's portrait begins at her feet.

Above all things, do not print pictures with water running uphill. Railroad trains may do that, but water won't. Don't have buildings or standing figures out of plumb. Don't trust the photoengraver to prevent this. He is supposed to follow copy, if it blows out the window. See that the correct base line is indicated on the copy.

Insist on your photoengraver giving you contrasty halftones, as light as possible in the highest lights. Let him exaggerate the contrasts between light and shade; they will flatten out in the printing, as you well know. Supply him with the paper stock and ink used in the edition. When the engraver's proofs arrive, compare them with the copy. If any of them are too dark all over, or in certain areas, circle with a pencil on the proofs the parts you wish lightened and return the halftones to the engraver and he will make the corrections.

The finest halftones in the world are of no service unless they are printed right, and this can only be accomplished with suitable makeready, proper paper and ink, presses adapted to the printing of halftones, in the hands of skilled pressmen; though the temperature and humidity of the pressroom have also much to do with it. So important is this last that the printing of the future will be done in pressrooms with an artificial climate such as is evidenced now in our better theaters, hotels and department stores.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Another Time-Saving Camera

Robert R. Robertson, Evansville, Illinois, has just secured a patent on a photoengraver's camera, the principle being that the adjustment of the copyholder in relation to the camera moves calibrated gages which tell the proper diaphragm to use as well as the exposure required.

Photographing on Wood for Engravers

Wood Engraver, Chicago, will find many formulas in the back volumes of THE INLAND PRINTER showing how to photograph on wood. In England it is done by photographing the copy, printing on a stripping bromid paper, which is easily obtainable over there. The positive film from this paper is transferred to the surface of the wood block and offers no obstruction to the cutting tool. Similar results can be had here by using Typon paper.

Increasing Bichromate's Sensitivity

H. Kollien has received a German patent for increasing the sensitiveness of bichromated glue. He claims this can be done by the addition of organic tanning substances. For instance, 200 grams of glue is dissolved in water and heated. A hot solution of 2 grams of tannin in 50 cc. of water is mixed with the hot glue gradually while it is being stirred. To this the requisite amount of bichromate is added, when the exposure to light is said to be much shortened.

The Art of Etching

Miss L. E. D., Lansing, Michigan, who wants to take up the etching of copper plates with a needle through a wax ground, will find that "The Art of Etching," by Ernest S. Lumsden, just published by J. B. Lippincott, contains about all that has been printed on the subject, good, bad and just passable. One can learn more about art etching from watching an artist etcher at work than can be learned in years from all the books that have been published about it.

A Composite Three-Color Dry Plate

Inventors in Budapest, Hungary, propose a dry plate no thicker than an ordinary glass plate that will record three colors with a single lens and one exposure. This dry plate consists of three thin celluloid films coated with emulsions at different speeds and sensitive to selective colors. With two color filters on gelatin foil and a black cardboard backing the films, foils and backing are framed in gutta percha. An air pump creates a vacuum between the films and draws them together till they are almost as homogeneous as a sheet of glass, when they are hermetically sealed. After a single exposure the gutta percha frame is trimmed off, then the films and foils come apart and the three exposed films can be developed together. If this plate should prove practicable it will give the photoengraver three-color record negatives from which he can make color-printing plates.

Exporting Three-Color Records

It is of interest to state here that the oldest photoengraving firm in Paris ordered from a New York photoengraver three-color records of a long list of the best paintings at the Metropolitan Museum of Art, New York. This order was filled by sending to the museum a photographer who made three-color records on panchromatic plates, together with an autochrome or Agfa complete color record of each painting. From these color records halftone engravings will be made in Paris to reproduce in color the paintings in New York. It will be interesting later to compare with the originals in New York the color reproductions made three thousand miles away by engravers who have never seen the paintings.

High-Light Halftone Negative Making

Offset Printer, Chicago, writes: "You are printing much on photo-planography, but I should like to know the simplest method you can recommend for making high-light halftone negatives."

Answer.—Find a file of THE INLAND PRINTER and turn to June, 1914, pages 426 and 427. There you will find a high-light halftone diaphragm recommended by Max Levy that will be worth more to you than many times the price you have paid for your subscriptions to this publication. If this diaphragm does not give you entire satisfaction let us know, and you will get another suggestion which has been in use for that purpose these many years.

Overlays for Halftones

Publisher, Indianapolis, writes: "While visiting an engraving plant in Chicago I was struck by the remarkable skill shown by the proofers on the Washington presses in overlay cutting. I am sure that few modern pressrooms possess men capable of making such artistic makeready. It seems to me that the overlay cutters are now in the photoengraving shops. Why does not the engraver send out his makeready with the plates?"

Answer.—This is a most important question, on which much could be written. A photoengraving house in London advertised that its makeready was supplied its customers between the metal plate and the mount so that it could be left there, or taken out and used as overlay if required. The idea was abandoned, probably because the photoengraver cuts a different overlay from the pressman, as the photoengraver uses a stiffer ink, a harder packing, smoother paper and a platen and bed almost perfectly parallel. The pressman uses a softer ink and tympan and usually paper with a more uneven surface, so he must cut an overlay to meet these conditions. The most practical way to prove the value of the engraver's overlay in your printing plant is to have your engraver send the overlay with the halftone and have your printer try it out on his press. The photoengraver throws these overlays away and may not object to supplying them with the halftones.

Rotagravure in Munich

F. Bruckman, of Munich, who was one of the first in Germany to make a success of rotagravure, has adopted a screen angle different from that employed by Karl Klietsch. The latter used lines crossed at right angles to one another and at 45 degrees to the edges of the print, so that the ink-holding cells were always squares. Bruckman is printing on the carbon tissue twice with a line screen, as most rotagravure printers do. The lines cross one another at, say, 22 degrees angle to the printing line of the cylinder. This gives ink-holding cells of a diamond shape. The results are very pleasing, though it is a question whether the screen lines on the cylinder at this angle will withstand the wear of the ink scraper as well as if they were at right angles to one another.

Photogravure in Four Printings

The Chicago *Tribune* began on September 13 to print successfully in its Sunday supplements two pages of rotagravure in four colors. It is a most notable achievement. In June, 1923, this department announced that the *Tribune* would issue such a supplement, but it has required over two years of experimentation to conquer the problem of registering the colors and to build the presses. The presses print on a web of paper the four colors in succession at a speed, it is claimed, of six thousand perfected papers an hour. THE INLAND PRINTER in December, 1908, contained an insert showing a rotagravure in four colors. It was printed from copper cylinders, from four sheet-fed presses and was a marvel in its day. The colors were separated by photography, but it has taken seventeen years to do on a web of paper, in a perfecting press, what was then done on sheet-fed presses.

President Woll Advocates Research Work

It is well recognized that the photomechanical methods of producing pictures in printing inks have become so numerous and so complicated that there is a real necessity for research work to standardize present methods and investigate the newer ones. Such a laboratory should not only save the whole industry the thousands of dollars now being wasted in worthless alleged "revolutionary" processes, but should pay for itself many times over in the economies effected in everyday work. It is most important therefore to note that in the masterful address of Matthew Woll, president of the International Photoengravers' Union, at the last photoengravers' convention, recorded in the August *Bulletin*, page 190, he guaranteed the aid of the workmen to such a laboratory. Mr. Woll said: "Let us organize a research department; let us organize a factual department, outside of trade and business matters, and let us contribute. We are ready to contribute, to match dollar for dollar on your side. Let us develop that sort of activity." This was one of the most constructive suggestions made during the whole convention. All the other allied trades have taken up research work; the photoengraving industry needs it most.

Silver Bromid Replaces a Bichromate

It was inevitable that when it was found that gelatin sensitized with silver bromid would be rendered insoluble by the action of light, if developed with certain reagents, the rapid working silver bromid would take the place of the slow-working bichromates in photomechanical methods. There are just now several directions in which just this is taking place. In Germany there has been made a sensitized paper called "Elka," which is just a coating of pure gelatin and silver bromid. This paper can be used in the camera or in the printing frame. When a photo-print from a line negative is made on this paper it is developed with pyrogallol ("pyro") containing very little sulphite. The oxidation products of this developer harden the gelatin where it has been acted upon by light. The developed print is fixed in hypo as usual, and dried. It is then

brought under water in contact with a polished metal plate, squeezed and dried. Then warm water is poured over it, the paper stripped off and the undeveloped gelatin washed away. The image in gelatin is then carbonized like any enamel until the gelatin is baked so hard that it will withstand the etching with iron chlorid. One advantage of this silver bromid paper is that images from small negatives can be projected on this paper and later transferred to metal sheets for poster work.

NOTES ON OFFSET PRINTING

By S. H. HORGAN

"Some" Poster

Forty feet long by ten feet high are the dimensions of a poster planographically printed for the British Empire Exhibition by John Waddington, Limited, of Leeds and London. This poster is made up of twenty-four separate sheets 60 by 40 inches in size. The average number of colors was about seven, while some sheets required twelve or thirteen colors. As the edition was 3,000 copies the number of impressions required was about 500,000. Ten and one-half tons of paper was used on the job, requiring 1¼ tons of ink. The time used in turning out this poster, from the receipt of the sketch from Fred Taylor, the artist, until its completion, was seven weeks.

Aquatone Troubles

Rumors reached this department, followed by queries, as to whether it was true that the licensees of Aquatone process were having trouble in printing from the plates. On inquiry at the office of Aquatone it was acknowledged that there had been trouble with the plates. As was stated by Mr. John, the inventor, before the photoengravers at their recent convention, the plates themselves consist of metal backing 12 to 20 points in thickness; on this backing is the Aquatone coating of some five and one-half one-thousandths of an inch in thickness. This coating was applied to the plates by a company considered most efficient in such work. As a large batch of plates turned out for the Aquatone company proved faulty, the Aquatone company has taken over the manufacture of the plates and it is expected that they will be absolutely reliable hereafter.

Counterfeiting Planographic Printing

When the question of adopting a planographic method of printing for United States money and securities came up before the Congressional Committee on Appropriations, Major Kirby, a former director of the Bureau of Printing, gave his opinion on the subject: "No method of printing can equal, for safety against counterfeiting, that of steel engraving, duplication of plates and intaglio printing at present used in printing United States bank notes and securities. One reason for this is that there are but 125 skilled steel engravers in the United States and they are kept employed on legitimate engraving." To prove that planographic printing could easily be counterfeited, Major Kirby showed a copy he had made of a planographic print submitted to the committee as a substitute for steel engraving. The original planographic print had been enlarged to double its size by photography. On this enlarged photograph artists had redrawn the design in pen and ink. When this drawing was reproduced to the required size by photoplanography the counterfeit could not be distinguished from the original. The major said the adoption of planography might reduce the personnel by about three thousand, but for every person dismissed the Secret Service would have to employ two or three detectives to apprehend counterfeiters. Many years ago this department suggested that a combination of rotogravure and offset would baffle counterfeiting. The British government adopted this plan in printing its treasury certificates, and we never hear of their being counterfeited.



THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

Some Angles on Style

To the Editor:

NEW YORK CITY.

Over a period of three decades careful readers of THE INLAND PRINTER have been aware of the persistent and commendable effort that has been made through its pages to promote the acceptance among printers and publishers in the English-speaking world of a uniform style sheet. After this journal has so consistently expatiated the desirability of the precise use of the English language and developed the theme to impress its importance from many angles, the wide variation which still exists today in punctuation, spelling, capitalization, quotation marks, abbreviation, etc., has finally moved it to point out the wisdom of the adoption of uniform style from the standpoint of dollars and cents.

It will be remembered by many that the late F. Horace Teall did exhaustive research with the "proofreader's delight," the illusive hyphen; he taught compositors correct syllabication, and impressed his readers with the essential dignity of the English language when it is correctly used. His learned son, Edward N. Teall, in assuming the position of mentor in matters that puzzle proofreaders, carried forward the Teall tradition, modifying it somewhat to attune it to the *Zeitgeist*. The younger Teall stressed correct punctuation, sentence structure; and like his scholarly forebear taught and continues to teach clear, expressive and precise English by example.

Reaching out far beyond mere correct usage of our common language by giving us a vision of how the spread of the English tongue has been a highly potent civilizing factor, came the voice and pen of Julian B. Arnold, illustrious son of the celebrated British editor, the late Sir Edwin Arnold, author of "The Light of Asia." Mr. Arnold had sensed the truth that the peace of the world is dependent upon right understanding between peoples, and that the flexibility and versatility of the English language made it so adaptable that it gradually encompassed the world, and thus today fairly deserves to be called the universal language. Quite recently in these pages Mr. Arnold dwelt upon the artistic aspect of the English language, its sheer beauty and grandeur, its inherent qualities of music and poetry as well as its bread-and-butter qualities as a vernacular of commercial intercourse.

However much we may have been impressed by the wisdom of correct usage of English as advocated by the Tealls and the Arnolds, it appears that little progress is made until we look at this matter from the cold, hard viewpoint of economics, as suggested in the timely article by Mr. Heir in the June issue of THE INLAND PRINTER.

It should be remembered, of course, that the printer is bound to "follow copy even if it flies out the window," for should he fail to do so and adhere strictly to his own style sheet he may find it highly uneconomical—especially if a cranky, unreasonable customer has his own set ideas on style. That the customer may have his own "house rules" on such matters is pointed out by Roy S. Durstine in an illuminating albeit somewhat ironical article in a recent issue of *Advertising*

and *Selling Fortnightly*. Mr. Durstine tells about the troubles of the advertising agency when it has to deal with a finicky client:

When the agency submits its first draft of the advertising plan, accompanied by rough sketches and copy ideas, the comma hounds are unleashed. That picture doesn't look like their factory. This word should never be spelled this way: it's a house rule.

Experience teaches the printer just how far he can go toward correcting or changing a customer's style, and stepping beyond a certain point may prove to be more than irritating to the customer who insists that his own style, though wrong, must prevail.

On the other hand, newspapers should have no difficulty in making effective copy-desk and proofroom rules. Important metropolitan newspapers sometimes permit their contributors to follow their own peculiarities and whimsicalities in matters of style. This is shown by a letter from William A. Sheppard (who participates typographically in the production of the *New York World*) to *The Writers' Monthly* for June. Mr. Sheppard writes:

Having put my linotyping hand in his and followed for years the guidance of the proofreader through the literary mazes of Woodrow Wilson, Frank I. Cobb, William Allen White, William Bolitho, Heywood Broun, Laurence Stallings, F. P. A., George Bernard Shaw, Deems Taylor, Will Rogers and Frank Sullivan, I now find that "the laws of punctuation, however, are few and simple." So, also, are editors.

In order to get the practicing proofreader's angle on the possibility of effecting greater uniformity of newspaper style, we interviewed H. L. Williams, head of the proofroom of the *New York Times*. Mr. Williams has read proof for that newspaper for more than a quarter century, was a disciple of the late F. Horace Teall, and now has charge of a staff of forty-four proofreaders. Though the *Times* has an "up" style—leaning toward general capitalization—Mr. Williams says he personally prefers the "down" style. He does not believe that style can be standardized so that it is acceptable to all newspapers, welcome and economical as such a desideratum may be.

From the recently revised style book of the *New York Times* we lift the following introductory paragraphs, which are instructive and are pertinent in an article having this matter as its subject:

This Style Book is intended for the use of all engaged in the making of the news columns of the *New York Times*, and it covers most matters wherein doubts usually arise. It should at all times be referred to in preference to the files of the paper, as in the rush of "going to press" matter set contrary to style may sometimes appear in the printed page.

As is customary in all work of this sort, changes of treatment or spelling, etc., may from time to time be ordered, and it is earnestly desired that these changes be copied into the Style Book as they are posted.

The style does not apply strictly to advertisements—more particularly financial, legal and display advertisements—where copy

is usually followed, unless it is ridiculously ungrammatical or palpably incorrect. Judgment must be used, and allowances made for the intelligence (or lack of intelligence) and evident intention of the advertiser.

The most distinctive and all-around informative of newspaper style compendiums that have ever come to our attention is the style book of the Christian Science *Monitor*, of Boston. Through the courtesy of R. R. Harrison, executive editor of that great international daily newspaper, we have been presented with a galley proof of a new edition of the style book which the *Monitor* now has in the course of preparation, with permission to quote from it. Because of the excellent advice it contains for compositors and proofreaders elsewhere, we shall give our readers the rules for typesetting and proofreading that are set forth in this style book:

RULES FOR TYPESETTING

- 1.—For the successful maintenance of a high standard of workmanship and for the correctness of the work done in the office, not a little depends upon the care, judgment, skill and intelligence of the compositors.
- 2.—Compositors are expected to supply words not in copy, where the sense plainly demands; such as "and," "the," "or," "is," "was," etc.
- 3.—Do not letter space words in news matter where it can be avoided by running back or running ahead.
- 4.—Put a spaceband and thin space between sentences.
- 5.—The last line in every paragraph should be closely spaced.
- 6.—Study the rules. Compositors are expected to study carefully the rules governing composition. A failure to do this will show plainly in the proof. Follow copy on all takes dealing with the subject of Christian Science.

PROOFREADING

- 1.—Readers are expected to be alert, clear-headed, diligent and thoughtful.
- 2.—Proofs that are overinked, pale or smeared, that have margins too narrow for proper marking, or for any reason are not good proofs, must be refused.
- 3.—The style in which correction marks are made on the proof is an element of considerable importance. Straggling, unsymmetrical characters, disconnected marks placed in the margins above or below the lines to which they relate, irregular lines leading to a correction, large marks with a blunt pencil, indistinct marks, are all faults to be avoided. In reading proof of wide tables the reader should take advantage of white space as near as possible to the error and place the correction therein, thus aiding all who have occasion to handle the proof afterward. Notify operators immediately when wrong fonts appear.
- 4.—Superfluous marks are out of place. Clearness, the elimination of useless marks, saves time, which is repeated throughout the process until pages are locked up. For instance: If several errors occur in a word, rewrite the entire word in the margin. Thus but one mark is made and the corrector instantly sees what is meant. Similarly if a given letter fails to come down throughout a line, mark it once only. The operator knows how to spell, and inasmuch as he must set the whole line will know what is needed. Minor changes in copy are permissible to avoid long run-overs in correcting proofs.
- 5.—In all cases the time spent in reading a proof should be governed in a great measure by its importance. But the reader must read critically all proofs set before him, and the passing of serious blunders is not excusable, whether it be in diction, spelling, capitalization or punctuation.
- 6.—When an entire take or story seems to have been set uniformly a reader should never make unimportant changes in indentations of tables, or make like corrections which will cause a great deal of work, without consulting the head proofreader.
- 7.—When a reader is unable to decide positively as to the correctness of a date, phrase, name, quotation, etc., or if he does not feel at liberty to make a desired change, he should at once have inquiry made of the proper person. All questions regarding copy must be submitted to the head proofreader and not to another department, unless he so directs.
- 8.—Whenever a proper name, especially the name of a person, appears in proof, the copy must be referred to for verification,

unless the reader knows certainly that the name as it appears in type is correct.

9.—Figures, dates, tables and statistical matter of all kinds must be read or verified by copy.

10.—All editorial proofs must be read carefully twice in full; the first time by copy, the second time for the detection of errors that may have escaped first reading.

11.—An epitome of good newspaper practice is as follows: (a) Spell out all display lines, letter by letter; (b) refer back to all heads; (c) if in doubt or suspicious, find out before going ahead; (d) avoid mechanical reading, getting the sense being of first importance; (e) all stories should carry heads and rules, galley slug or proper guide lines; (f) ordered ads. have preference unless otherwise directed.

12.—Finally, readers must remember that they are working on a newspaper and that style or printing technique must be subordinate to the supreme duty of catching the editions with all news corrected.

It is fairly safe to assume that mighty scarce indeed are those editors who haven't at some time or other been embarrassed by some misspellings that have slipped by the proofreader and found their way into print through an entire edition of a newspaper or magazine. In the hand-setting days, when the compositor happened to run out of sorts, a good many mirth-provoking errors were likely to get into print. A delicate task that ever called for a fine sense of tact was invariably presented when the correction was to be made. Even today, alas, one finds amusing misprints! The good-natured manner in which that literary weekly, *The Nation*, called attention to an aggravating error in a previous issue, is shown by the following editorial note which appeared in a recent issue:

Havelock Ellis thinks that good spelling is rather an uninteresting vice of modern civilization. He preferred the individualistic orthography of the parents of his Bushmen students to the correct versions of the school-taught children. Possibly he may think good proofreading another vice. And possibly not. One little letter overlooked may make a tremendous difference. There is the tale of the obituary of a New England spinster, which concluded with the pious remark "Lord, she was Thine!" The typesetter ran out of e's, and the final letter was omitted, with disastrous results. Last week many of our readers must have smiled to read, in the editor's tribute to Mr. Godkin, the strange sentence "I do not believe that he ever rendered a fine service to America." It should, of course, have read "finer."

A. J. FEHRENBACH.

Uniformity in Style Is Her Slogan

To the Editor:

WASHINGTON, D. C.

It happened just a few minutes ago, like this: The closing gong rang, and everybody started for somewhere. "Come on. Aren't you going swimming tonight? Say, what's the big idea? Stayed last night, too, didn't you? Don't you know you need exercise?"

"Yes," I answered, "but it's a proofreading course I'm taking from the Chicago University. I tried to get two lessons off last night, but finished only half of one. That leaves one and a half more to do, see? Don't tell a soul, but I'm dumb, I guess—it takes me ages to get out one lesson. When to use parentheses instead of dashes got me last night. But you go along; I'll be with you *some time*!"

"Yes, you will!" sardonically. "Oh, well," this time flippantly, "if you won't you won't. Sorry. Good luck." And off they dashed.

I was not particularly keen about staying as I had typed quite steadily all day—that is what I am, a stenographer. And then, too, with everybody gone, the place got still—ever so still—monotonously so. "I like proofreading," thought I to myself, "but, Oh, I dread to get started on those lessons."

Now, the company subscribed to *THE INLAND PRINTER*. The August number lay on my desk waiting for after-hours reading. As I procrastinated, I picked it up as a sort of excuse for putting off those lessons a little longer.

The pages slipped through my fingers until — joyous surprise! — “Uniformity in Style” met my eyes! How thankful and glad it made me I shall never be able to express. Of course, I shall continue my proofreading lessons with renewed vigor after that encouraging article!

“Uniformity in Style” — that is my slogan from now until it is an accomplished fact. I am going to concentrate on it and affirm it always. To my mind, that is the best article that ever got into *THE INLAND PRINTER*, because it is so full of hope.

This letter is just to tell you about this coincidence and to say that you can depend on me to do what I can — which will not be much perhaps — to further this good cause.

EUNICE F. GODDARD.

The Future of the Printing Industry

To the Editor:

BOSTON, MASSACHUSETTS.

The July number of *THE INLAND PRINTER* had a timely and able editorial on the composing room apprentice question by Harry Hillman. He speaks with feeling and a fine sense of duty of the “responsibility that rests upon the employer and also upon the foreman who takes a boy into a plant with the understanding that he is to learn a trade.” Permit me to say profession instead of trade.

The printer* ranks with the so-called learned professions — and not the least, but as a leader among equals. Literally civilization itself is in his keeping. And how faithful he is to his great trust let the printed pages of the world proclaim.

“When the Egyptian priest (or whoever it was),” says “Leaves of History,” “laboriously recording on temple walls the triumphs of the Pharaoh or an invocation to Horus or Osiris, was delivered of the happy thought of giving each rude symbol a certain sound, as well as fixity of form, he rendered a service to humanity that can not be valued. Of this was writing born, ‘the farthest single step forward yet taken by man.’ And writing begot printing. Now the recorded thought of the world is accessible to the multitude.

“The greatest monument of all time to that unknown dweller upon Nilus’ banks is the presentation to the world of the Hebrew Scriptures, and the story of the Carpenter, with their inexhaustible store of spiritual riches; their lofty moral conceptions; their grandeur and felicity of expression; and, in our tongue, the fixing and preserving of our homely English speech in its natural purity and vigor. In short, the rule of conduct of our government, as well as of our individual lives, has been fixed, and perpetuated from generation to generation, for four hundred years by these simple types.”

Is not ours an honorable and a glorious responsibility? And this brings us to the crux of the matter.

Nothing more important, or fraught with farther-reaching possibilities, could be brought before the next annual convention of the United Typothetae of America than a determination to hand-pick more carefully the youths and maidens who will in future be admitted to the profession. The conception of a common method would give added dignity to the most profound intellects in our common calling. The great international unions of the printing trades should cooperate. This matter is receiving more and more attention.

R. B. Teachenor, of the photoengravers, recently wrote: “We must have a firm foundation if we expect to build high. Inasmuch as the apprentice is the foundation upon which we hope to build our future journeymen, let us take care in our selection so that the future of our industry is on a high plane of skill and intelligence.” And when upwards of one billion dollars a year, as estimated by Richard F. Grant, president of the Chamber of Commerce of the United States, is expended upon the product of the printing press in this country, this

*The term, printer, includes all who have to do with preparing and sending forth the printed page.

should be heeded. “The printing industry,” says Mr. Grant, “outstrips all others in the variety of its products.” The very tools of our trade — type, cuts, presses, etc. — are delicate and costly; the raw materials — paper, ink, etc. — are manufactured articles of value. See to it that all this is placed in capable hands.

Theory must march with practice. Much good has been done in trade schools; more can be accomplished. The typothetae has a well-thought-out standardized course, which is in use by various locals and by some city school boards; it has a school at Indianapolis for resident pupils. Some institutions of higher learning use this course in the training of executives in graphic arts practice. The Carnegie Institute at Pittsburgh also is doing a good work along somewhat similar lines.

The pressmen and assistants maintain at Pressmen’s Home, Tennessee, a costly and finely equipped school for the higher education of men in their trade. There is also a correspondence course at a merely nominal sum. They even have two traveling engineers who are on the road continually settling pressroom problems.

The I. T. U. has its lessons in printing, which are obligatory upon the part of every composing-room apprentice. This course is comprehensive, with 5,938 students enrolled and 328 graduates. “A fraternity of skilled and intelligent craftsmen, whose welfare is bound up in the prosperity and advancement of an industry, can not but be the friend and supporter of that industry.” These words of James M. Lynch, president of the I. T. U., to me sum up the matter.

Now, how is all this greater good to be accomplished? By a getting together of all. The differences that, unhappily, have arisen in the past, will, some day, be but a memory that will serve but one purpose: that which to avoid. Only persons of character and a special adaptation for the work should be encouraged to enter the profession in any capacity. More must be done toward fitting the ambitious journeymen and the apprentice for a greater realization and appreciation of the benefits to be derived from a technical training in the fundamentals of his life work. Unity of purpose and mutual good will can accomplish this.

THE INLAND PRINTER also said editorially many years ago: “Today, in fact — to tell the unvarnished truth — there are no better citizens in America than the men engaged in the graphic arts. They are absolutely the best citizens. . . . This is not only because they are home builders, almost to a man taking a deep interest in our laws and our public institutions. They combine intelligence, integrity and loyalty to the laws under which they live; no class of citizens can make a better showing. In every city and town. . . . printing craftsmen are leaders in all progressive movements. . . . In the forefront of the country’s saving force (the great middle class) the printer is waging war against disease, graft and injustice, and he is entitled to a good name and full credit for his honorable record. We are proud to be printers.”

The late Theodore Roosevelt said or wrote something like this: “Every man owes some portion of his time and effort to the upbuilding of the profession to which he belongs,” a great truth and a lofty ideal expressed in a few words.

As time goes on, and as men learn, more and more the employers’ and the employees’ organization of the printing industry will give of time and of effort toward the upbuilding of our common profession. Trade agreements and wage scales will become matters of routine settled amicably at stated periods by committees, the main activities of the business and craft organizations tending more and more toward the uplift of the spiritual side of man.

With united effort the status of those engaged in this honorable profession can be raised to a much greater height in a single generation. Our profession was once honored by prelates and princes, by church and state. Dignity is still inherent

in the printing industry. Why not bring it to the forefront again? While it will be a big task in this commercial age the reward will be great, not only in a monetary way, but in the estimation of our fellows, which is a worthy ambition.

We are a mighty host, whose banners could proudly bear the motto *Civilitas Custam*, but we also feed the minds of men:

from the center of town, and president, dean and Secretary Forber entertained royally. In spite of heavy rains on the morning of the first day, which made traveling by auto rather unpleasant, there were over 150 present.

Editor Blauvelt of the *Crete News* seemed to be the leading spirit of the entertainment committee. He was untiring in his

1. Last name		2. First name and initial		ADMISSION, DISCHARGE AND PROMOTION CARD	
3. Place of birth		4. Yr. Mo. Da. *Code		5. Year of vaccination	
6. Name of parent or guardian		7. Occupation of parent or guardian		<p>To be kept for every pupil and sent with the pupil when he is transferred to any school, either public or private, in the city or outside the city. Great care should be used to have the names COMPLETE and CORRECT. Write all dates as follows: 1923-3-18.</p> <p>*CODE Date of birth: 1. Birth certificate; 2. Baptismal certificate; 3. Passport; 4. Bible records; 5. Parent's statement; 6. Children's statement.</p>	
8. RESIDENCE		9. Date of discharge		8. RESIDENCE	
				9. Date of discharge	
<p>When a pupil is permanently discharged to work at home, or because of death, permanent illness, or commitment to an institution, a full statement of the cause of the pupil's discharge is to be made in the blank above.</p> <p style="text-align: right;">(OVER)</p>					

FIG. 1.—All hand set in 1.5 hours by H. W. Olds of Warren, Ohio. The time is exceptionally low for this class of work, so low that it would not be advisable for any estimator to use it as a guide. It is Class E matter, contains 864 twelve-point ems, requiring 2.1 hours for composition.

we minister to the things of the spirit. Is not this a glorious privilege? We must not be false to our trust.

The renaissance of the printing industry is at hand; we can make it more complete: Another revival of learning is under way, we can further it.

LESLIE EUGENE DENNISON,

Secretary Committee on Apprentices, Boston Typographical Union.

Tenting on the Old Campground

To the Editor:

LINCOLN, NEBRASKA.

For the second time in the history of this country, and, as far as can be ascertained, the second time any press association has held a camp summer session, the Nebraska Press Association assembled on August 6, 7 and 8 at Crete, twenty-five miles south of Lincoln, for its annual summer outing.

The first gathering of the newspaper men and women of Nebraska to hold a summer outing on a tented field was held at Epworth Park, Lincoln, in 1914, where nearly seven hundred families of the press assembled for a week's stay. This was said to be the greatest gathering of newspaper men and women ever known in history.

While the second meeting just held at Crete differed greatly in the method of business, pleasure and entertainment, it can be truthfully said, that in the methods taken to entertain the press, it far exceeded the one of 1914. All the exercises and entertainment were held on the park grounds, where we had moving pictures, a band made up of the members, and many sports. There was nothing too good for us. The board of managers of the Doane College campus, grounds and buildings, made us a tented city on the beautiful grounds, just a mile

every effort to please, and while he was backed by every member of the Entertainment Committee he was the spokesman and director of the entire proceedings. Three of the greatest and grandest feasts that are always welcome to the newspaper men and women were tendered; a Dutch lunch by the Crete Mills and Fairmont Creamery, and a dinner by the Crete Mills in its magnificent building.



Editors' Hall on Crete Chautauqua Ground, Dedicated July 6, 1888

The meeting on this old stamping ground brought to the writer happy recollections of the days that are past and gone, for in the year 1887 the Nebraska Press Association caused to be erected on that very spot a building named "Editors' Hall," and on July 6, 1888, thirty-five of the members assembled at this ground, then the Crete Chautauqua ground, to hold communion with the Crete Chautauqua and dedicate the building.

Of the thirty-five editors present at that meeting in 1888 only twenty-three were to be found when it was time to take the picture I am sending.

The visit to the Y. M. C. A. Boys' Camp was another feature of interest. There is a "forty" adjoining this spot of ground that is the wildest piece of land in the state. Never has a furrow been turned here, never has an ax or a saw cleared away the forest. It is kept thus in order to protect the mill dam. Here can be found species of every bird and almost every insect and animal that abounds within the state. The land is owned by the mill company, and the "forty" where the boys' camp is located is leased to the Y. M. C. A. at the sum of \$1 a year. Mr. Anderson, the boys' director, Secretary Luke and President Charles Strader of the board, gave the history and object of the camp.

Seeing the sights of the city and a trip to Horky's Park, six miles up the river, wound up the exercises, and in a few minutes all the visitors were on their way home, with a "God Bless You" and "Come Again" ringing in their ears.

HENRY ALLEN BRAINERD.

How Is This for Speed?

To the Editor:

WARREN, OHIO.

I noticed in a recent issue a reproduction of a job set by an English printer, with your comments as to the speed shown by him in composition. I was not impressed by his speed, and having set another job, a proof of which is enclosed, in exactly

I am not expecting you to comment on this in THE INLAND PRINTER, as it is probably not of sufficient importance. But I should be glad if you would write me a card and inform me if you consider my speed on these forms up to the average.

H. W. OLDS.

Sets Job in Thirty-Nine Minutes

To the Editor:

FORT WILLIAM, ONTARIO.

In the July number of THE INLAND PRINTER there appeared in the Open Forum a reprint of a job hand set by an English compositor. The time spent on the job caused some argument in the shop. I claimed it could be set in forty-five minutes by the average man; some of our compositors allowed even less time. As a result one of our compositors spent his own time on the job and I enclose herewith the proof, which he handed in just thirty-nine minutes after taking up the copy. I am afraid our friend from overseas would have a hard time holding a job in a United States or Canadian office, if he spent so much time on each job. Of course our Mr. Brown is perhaps a faster compositor than the average, but I believe almost any man could set it in forty-five minutes.

J. A. DOAK,

Foreman "Times-Journal" Job Department.

THE MACHINES RULE US

THE machines have done it. We've run the machines. Now they're running us. It's an economic affair of great gravity,

A SCHOOL	B Date of Admission	C Age Sept. 1		D Grade	E Room	F Days Present	G Health	H Con- duct	I Scholarship
		Yrs.	Mos.						
<p>ELEMENTARY SCHOOL PROMOTION CARD</p> <p>This card is to pass from teacher to teacher and from school to school as the pupil is promoted or transferred. To be filled out and sent to the principal's office when the pupil is promoted or transferred. It is then to be sent to the teacher who has the pupil.</p>									

FIG. 2.—Sample of composition set in one hour by H. W. Olds, Warren, Ohio.

the same time (1.5 hours) without any thought of speed-making, I decided to send you the proof (No. 1) for comparison.

Proof No. 2 was set in just one hour. I consider the speed somewhat in my favor, though the two jobs are not identical.

Both of these proofs were set while I was at work in the Warren High School print shop, while engaged in summer production of printing for school purposes. You will realize that school print shops are not ideal places for even average production, as the cases are sure to be pretty dirty.

and we might as well look it squarely in the face. We made machines to make goods for the consumers. Now we've got to make consumers to use up the goods made by the machines. It's a problem that can't be explained away, put away, denied or dodged. Wants must be created to form a market for our goods. The stark, urgent need of the hour is for *more advertising* and advertising of a *more effective* kind. The concerns neglecting this need are simply inviting industrial and commercial atrophy.—The K-B Printing Company, Omaha.

In Three Years

A Story of a Woman and the Printers of Chiapolis

The Second Year, Part III.—By R. T. PORTE



YOU must find the Chiapolis *Chronicle* interesting reading, if I can judge from the way you are devouring it. Didn't know you were so interested in the latest scandal from Hollywood, London or New York. Which is it? No! Reading about the last meeting of the Board of Education in Chiapolis? "Education Board Holds Another Lively Meeting"—I bet that is the big head on the article. Well, since young Bill Saunky is a member of the Board of Education that is about what can be expected to happen for some time. I must tell you all about Bill and how he became a member of the board. You will see it is part of what is happening to the printers of Chiapolis since the passing of John Renier.

Young Bill is—but I had better begin with Bill's father first. William Saunky started his printing business in Chiapolis about forty years or more ago. He was a real printer, Bill was, and a great character as well. Started in small and did mostly bookwork. One of the books he printed thirty years ago became very popular and the editions ran into the hundred thousands. It put him on easy street and made his reputation. From that day to this, the William Saunky Printing Company have been book printers, doing work for some of the largest publishers in the business.

In due course young Bill came along and entered school. He finished the grammar grades, and when he entered high school things started. He didn't like the way freshmen were being treated, so he started in to "clean" the sophomores or seniors, or some of the others, and it led to a free-for-all fight. The result was that young Bill was suspended, but after some explaining and trouble he was taken back. Nothing happened for a time. Then things must have been too tame for the boy, for he and some of his teachers clinched. Young Bill didn't like the idea translating Latin all the time; he wasn't interested in Caesar's "Commentaries," wanted something more practical. It got into the papers and there were lively times for a while. His father settled the matter by sending young Bill away to a military school. Bill wrote back in several months that he liked it first rate and was able to shine a senior's shoes without getting more than two black eyes. He had thought he could lick about every wildcat ever born, but in the military school it seemed there were a few he had not read about. When he got too fresh, he was tamed down a bit and taught his place. The first year, he told me, he walked ten million miles doing guard duty and developed his legs in great shape, to say nothing of his ability to carry a gun for thirty or forty hours at a time. He soon made the football team, and when he was a senior the team just naturally walked over every other team in its class.

From the military school young Bill went to university. Having profited by experience, he was careful the first year or two, but later on when any student activities started that were not quite regular, young Bill was sure to be mixed up in them some way. He was on the football team, on the baseball team, and so on. Each of these cleaned up its opponents and the football team earned the name of "wildcats." When they started to rush, the whole bunch just growled, and the next thing to be seen was a mass of forms left far behind and the "wildcats" romping toward a goal. The X-ray specialists and bone adjusters had easy pickings for a year or two. Young

Bill managed to get enough credits to pass, though it was hard for him because they didn't teach enough English and spelling to suit him. When it came to mathematics and the English language, Bill was right there. He discovered Latin might help him in understanding English and that made it possible for him to give it some attention, but he swore at the originators of English for not getting up a language without going to the Latin. When he found there were some Greek words and roots in English, too, he wanted to start a student riot and wipe out all of the Greek fruit stands and restaurants in town.

After he got out of the university a lively battle was staged because his father wanted him to sell printing. Young Bill tried it for a day or two, and quit. His father was disgusted and told him he was through.

That seemed to please Bill. He went down to the pressroom and struck George Westover for a job as pressfeeder. George put him to work washing cylinder rollers, hustling paper, sweeping the floor and doing all the dirty work in the pressroom. Bill seemed to thrive on that and stuck it out for three years. When George was taken with the fever, Bill took over the pressroom, made a lot of changes and increased the production. When George returned in a few months young Bill went up in the machine composition room, where he got another job. He lasted there about two years and then started to work in the bindery. In the course of a few years he had worked in every part of the plant. Then he got married. That was the blow that almost broke his father's heart and set all the town talking.

One of those cheap musical-comedy companies had come to town for a limited engagement, and young Bill, with the rest of the boys in town, started in to get acquainted with the chorus girls. When the company was about to leave town, Bill saw to it that one of the chorus did not go. He married her without the formality of gaining his father's advice or approval. That didn't bother young Bill or his wife. They started up light housekeeping in a small two-room flat, already furnished. The only money young Bill had was what he had saved from his wages. He was out of a job, but after hustling a bit he started to sell some specialties and seemed to get by for a year. Then a third Bill entered upon the scene. In some way there was a reconciliation all around and young Bill went back to work for his father, this time in the front office.

Soon after this the papers were filled with reports of the poor showing of the high school football team. This must have reached young Bill, for he went up to the training quarters, had a row with the coach, gave the boys on the team a talk and raised general thunder. The coach resigned and the boys asked Bill to coach them for the next game. He found a preacher's son on the team, and three or four weaklings, all selected by the faculty or by some other poor method. He proceeded to put some fight into that team, starting with the preacher's son. Upon getting some unsatisfactory answer from the boy, young Bill punched him and knocked him down. When the boy got up he was knocked down again. This happened a few times until something must have gone wrong with the boy, for he said, "You can't do that to me again!" Young Bill thought he was only bluffing, but the boy was really mad and put up a regular he-man fight. In a few minutes young Bill found he had a job on his hands. The rest of the boys cheered and it ended with black eyes for both and a shaking of hands all around.

"Boys," young Bill said, "that's the spirit that will make you win games or anything in this life. If you're knocked down, get up and fight again and keep on fighting. If you admit defeat at the very first blow, you're through. Now, come on, get into this game and show those dubs Saturday that you're not milk sops."

And they did. That game is historic. The preacher's son carried the ball nearly the length of the field for a goal, laid out two opponents, and conducted himself as a football player should. The crowd went wild, while the other team seemed dazed, hardly knowing what had happened. Of course young Bill and the preacher's boy were the heroes of the hour. A banquet was tendered them, and nothing else was talked about for a month or so in the town's sporting circles. The proudest man in town was young Bill's father, and it cemented their lives in a way that they became almost as one.

The chorus lady proved a real girl. No one in Chiapolis thinks of recalling that she once danced in a chorus. Today she moves in as good society as we have in town—a charming woman, sweet and kind, and a model mother. You never can tell, can you?

Some time ago a mild reform had been started in the schools, but in a few years it blew over and there were other things to think and talk about. Every two years a school election is held. A few thousand people go to the polls and vote three new members for four years, three being held over from the previous election. Peace and harmony seemed to prevail until Mrs. Renier stirred up that mess about the eats the pupils were getting and started the milk fund. Last spring there was another school election, but nobody thought much about it. I forgot all about it myself, as did thousands of other voters. I went to work as usual that Tuesday morning and the only unusual thing that happened was that Miss Corman asked if she could have the day off. I didn't ask her why she wanted the day, but told her it would be all right. It was spring; there was nothing much to do and the day passed as any other day. That evening I thought May was a little excited, but as I had to go to the lodge I didn't pay much attention to her.

Next morning I woke up. As usual I read the *Chronicle* while drinking my coffee, and was surprised to find a flash headline on the front page, "School Board Election Springs Big Surprise." Over six thousand votes had been cast, most of them by women. Every member of the old school board who was up for election had been defeated and an entirely new bunch had been voted in, not one of them knowing he was running for the office. Can you imagine my surprise when I read that young Bill had received more votes than any other one man, that the preacher's son and one other young man were elected? It was a clean sweep. All the new members were young men, well known in the town, but not interested in politics. There were interviews from them in which each said it was a complete surprise, as he did not even vote and had known nothing about it, but being elected in this manner he would serve to the best of his ability.

I knew Mrs. Renier was mixed up in it somehow. Sure enough, farther along was an interview from her, in which she said it was a great victory for the schools of Chiapolis; that now reforms could be made and the schools placed where they belonged. I questioned May as to her part, but got very little satisfaction from her. From Miss Corman, however, I got all the details.

On Monday afternoon there had been a meeting of women who were interested in the school election and they made a big fuss about what a terrible thing it was that so few vote at the school elections. Mrs. Renier was there and expressed her opinion of all six candidates, three of whom were up for reelection.

"What are we going to do about it?" one of the women asked. "Any one of them is as bad as the others and the papers

treat the whole thing with indifference. Only a few voters go to the polls and most of them don't know the conditions."

"Well, let's do something," Mrs. Renier said. "We all have telephones and know hundreds of women and those hundreds know thousands of others. Each one of you call up your women friends, no men, and tell them to be at the meeting at nine o'clock tomorrow morning sure. I'll get the hall and we'll put over a surprise."

The hall was packed with women the next morning. They had all been told not to say a word to any man about it; they had been notified to come to the meeting, where they would be told something terrible about conditions in the schools, which even the newspapers dared not print. It was all mysterious. I don't know just what it was, but in two hours the women went out with printed slips containing three names. They all headed for the polls and then rounded up their friends. Housework was forgotten and when the polls closed the result woke up the old town.

I am asking you, what can be done with a woman like that? She simply wound the women of the town around her finger, got them excited and they voted in droves for the three men she had selected. And one of them was a man who had not been able to get along in the local schools, was known to be at "outs" with the whole Board of Education, and was a printer at that.

Young Bill's wife was mixed up in it. She nearly ruined his car making the rounds. Miss Corman visited or called up almost every stenographer in town, even went to one of the business colleges and had the girls get voters out. Charley Brown's wife was one of the workers, and so were a number of other printers' wives. It must have been an exciting day for them, with the men of the town going peacefully about their work, all unconscious of the battle of ballots that was being waged!

The old members of the board had a terrible time explaining how it all happened. Two of them left town for vacations in order to get away from the joshing that was being handed them.

At the meeting of the club Thursday noon we had a full turn-out to hear what young Bill had to say. He was kidded a lot, and after they had about run out he sprung a letter on them, and here it is:

MR. WILL SAUNKY, JR., CHIAPOLIS.

Dear Mr. Saunsky:

Allow me to congratulate you on your election as a member of the Board of Education. It is something the printing fraternity can well be proud of, for it is fitting and proper that a man who is engaged in the printing of books should be so much interested in education. The invention and progress of printing has made possible modern education, and one so actively engaged in printing books is especially qualified to be a leader in educational matters.

The city of Chiapolis is certainly to be congratulated upon having made it possible for you to assist in building up her schools to that high standard of education and ethics she so much desires.

Assuring you of my sincere respect, I remain,

Cordially yours, BEATRICE RENIER.

Can you beat that? Only a woman would have thought of such a letter. And the one who wrote it was responsible for young Bill's election!

The first meeting of the new board got plenty of publicity, as have most of the meetings since. Young Bill had supplied reporters with considerable copy once before, and they seemed to know he would do so again. It started right after the reading of the minutes.

Young Bill moved that hereafter the secretary have a type-written copy of the minutes of the previous meeting ready for each member at the next meeting, so they could be perused carefully. The preacher's son seconded the motion; and all three new members and the three old ones voted in favor

of it. Then came the reading of the bills. Bill made a motion that they be not paid but that a typewritten report be made of the amounts, the name of the person from whom the bill came, what the goods were, who purchased them and who received them, and that this memorandum be in the hands of the members two days before the next board meeting. This motion went through and the battle was on. It had been the custom for the secretary to read the bills, then a motion was made that they be paid, and that was the end. The papers smelled a rat and started an investigation of their own. They dug up old records, and while they found nothing very crooked, things had not been done in a very businesslike way.

In an interview Bill stated that as long as he was on the board he would not vote to spend money that he was not sure was lawfully due for goods or value received. There had been some forty visiting supervisors who went snooping around to see if the teachers were teaching this or that or something else correctly. Thirty of these were among the missing the next fall. Some other useless things were eliminated and the teachers were directed to give more time to reading, writing and arithmetic. Here went up a great howl from the faddists, but the sensible people of the town all seemed pleased. The battle is still on. The old superintendent was discharged and a new young one is now filling his place.

And a woman put it all over and a printer on the board is doing most of the fighting for better schools for the people. Can you beat it? Two years ago the printers of this town were just plain printers, going about their business in their own way, bothering no one, and not being bothered. Man, what a change! I can hardly realize it. What next!

A month after young Bill's election Jack Milson was present at one of our meetings and naturally we expected him to say something. Mort asked him what he had on his chest and he gave one of his usual talks. He was glad to note that the printing business in Chiapolis was getting on its feet and was finding out that it had other work to do besides making bids on printing and explaining why prices were so high. Those in the publishing business like himself always had taken an active interest in world events, but he knew how commercial printers stood on those matters, how they hated to mix up in public matters that they figured did not concern them. Leading almost solitary business lives as they did, they were far above the average crude business mortal or worldly being. Yes, indeed, they lived their own lives. But he saw a change coming over the printers and he believed they would cast off their exclusiveness and step out and take an important part in the events of the day. No longer would they be different from other men, but having emerged from the secluded world they would bring into the larger world a freshness of life and opinion, a refined and elevated viewpoint which would help mightily toward the regeneration of mankind and hasten the day of all days when brothers would really be brothers. It would not then be necessary to go out into the great open places to find men who are men, because printers would have by their example and ability shown the light and life to all.

That is the way Milson talked. I had heard him a dozen times, but he put over something better than he ever before had done. The printers simply howled and wildly clapped when he made his finish, which was something like this:

"It is to a woman that you owe most of this, and I am surprised that I do not find her at your meeting today. Are you afraid she might so far surpass you in everything you undertake that you do not have her around your festive board? It seems to me that a little feminine grace, charm and brains would add much to these happy events. I hope when I visit you on another delightful occasion your conference will be more enlightened and beautiful."

But it was about a thousand times better than the way I have put it. Only Jack Milson could have said it that way.

As a result of his talk a vote was taken and carried, instructing the secretary and president to call on Mrs. Renier and invite her to join the Ben Franklin Club of Chiapolis, if she should care to honor us by her membership. So Mrs. Renier is now a member. She gladly accepted the invitation and paid her dues, and she attends the meeting each week.

But before I tell you anything more, let's go down and have lunch. I can tell you the rest before your train comes.

THE MODERN PROOFREADER

By GILBERT F. MERRILL

It may seem to the average man that to get a genuine "kick" out of proofreading would be next to impossible. He grants that there may be a sort of dry satisfaction in a perfect job, if such exists; but it couldn't be a real he-man thrill that would carry along from day to day. No, sir!

Well, here's one in the proofroom of a first-class magazine who says such a thrill exists, and that the work calls out the best of effort each day to prepare the stuff he handles so that it will be clear, readable and veracious for the millions that read it.

I didn't say exacted his best efforts; I said called out his enthusiasm. And I believe that the chief reason for that interest is the quasi-editorial privilege of minor changes and queries that the members of this proofroom are expected to exercise.

The reading of proof is a rather mechanical thing, in that it is not creative. Yet, in common with every craftsman that has a part in perfecting a product, the proofreader is a factor in the resulting printed page. And if, in the grind of the daily reading, he can keep this perspective, it will provide an enviable cheerfulness that is born of interest in one's work.

The proofreader in a progressive plant today feels that he is in movement forward with the times. The cut and dried rules of the old close punctuation are rated of secondary importance; and it becomes his task to open up and simplify, as far as his prerogatives will permit, the written language of the day.

The readers to benefit by the new freedom which he handles with such great care in order that clarity of thought and sequence may be preserved are numbered in the millions.

Then the man in the proofroom sees more clearly than ever before the connection between the overhead, which is cut down by his efforts, and the profits of the company. In big-scale production he feels the importance of doing perfect work even more clearly than in the smaller plants of yesteryear. The cost accountant is on the job with figures to show the tremendous cost of the potential errors which the proofreader is paid to forestall. When he knows that upon his error such costly corrections will have to be made, there is born the thrill of working for big stakes; striving for perfection, where perfection means the saving of real money.

In the faster and costlier game the proofreader is playing today he has the thrill of the perfect craftsmanship of the machine type, which has reduced composition to the minute accuracy of the point system. This mechanical accuracy gives him the tools that will produce under his direction the perfect page. It is real satisfaction to turn out the finished product; and hand in hand with him are the type experts and the layout men, all enthusiastic over the greatest visibility and the best appearance.

I don't think the modern proofreader is much different from his predecessor; but his viewpoint has changed a bit. Perhaps he looks at his work more as a means to the end of producing the whole product of the publication than as a trade in itself. If his work comes out right and he gets a genuine satisfaction out of the grind of reading, who can say that his viewpoint is not a fair one?

COST AND METHOD

By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

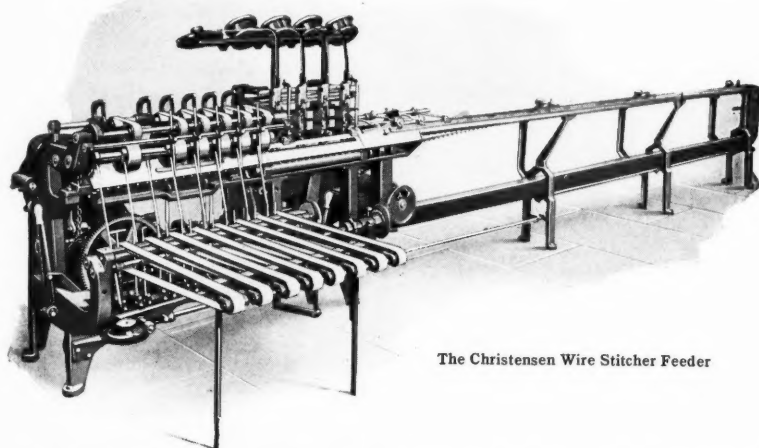
Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON No. 13

GATHERING OR INSERTING BY MACHINERY.—The large editions of American periodicals, telephone directories and mail-order catalogues, etc., demanded more production than could

the market where work in quantity is produced. Again, in alphabetical order, following the plan used in our lesson last month, we quote from records of actual production.



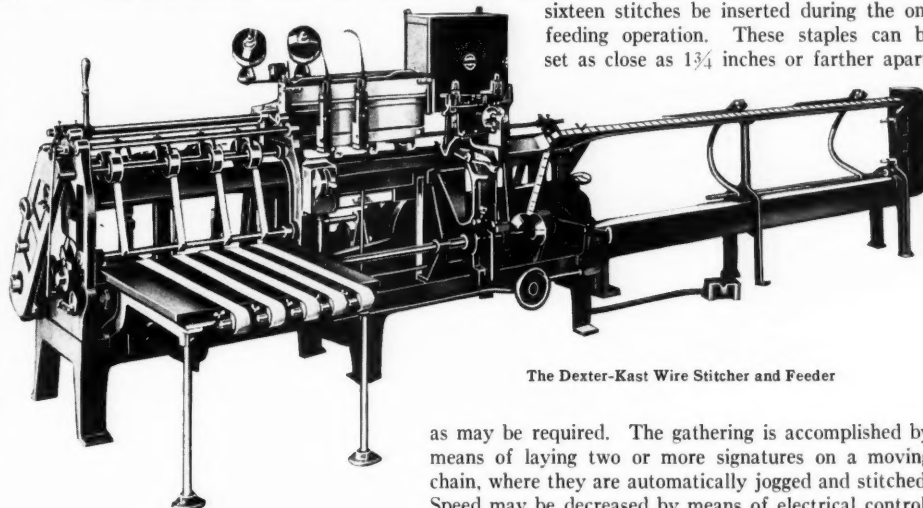
The Christensen Wire Stitcher Feeder

be delivered by the hand worker, and the inventive mechanic saved the day. Probably in no other line, except possibly in the manufacture of presses, has the American inventive genius shown such versatility. Machines that are the marvel of the age have taken the place of the hand worker, gathering the sections of the book or magazine, binding them together with wire stitches, and finally pasting on the cover. This means, of course, that the estimator must be well acquainted with these machines and their production records, as they practically rule

The Christensen Wire Stitcher Feeder is made in eight different styles, depending upon the class of work and thickness required. It should be described as a gathering and automatic stitching machine, although it has features that enable it to produce flat stitching as well. The range of sizes of these machines makes it possible to handle work running from 2½ by 6 to 18 by 39 inches.

The standard machine has a rated speed of 140 books a minute, containing two or more wire staples, depending upon the number of heads with which the machine is equipped. As many as eight heads can be attached to the machine at one time. The machine can be set so that each head will operate either one, two, three or four times on the same

booklet or strip, thereby permitting the handling of long strips that have been folded two or more up and require that two to sixteen stitches be inserted during the one feeding operation. These staples can be set as close as 1¾ inches or farther apart,



The Dexter-Kast Wire Stitcher and Feeder

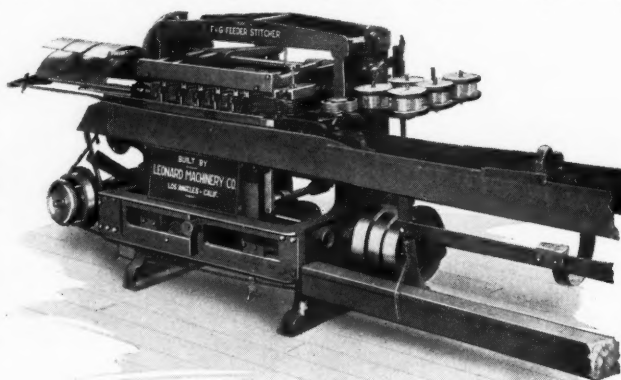
as may be required. The gathering is accomplished by means of laying two or more signatures on a moving chain, where they are automatically jogged and stitched. Speed may be decreased by means of electrical control.

This is necessary because it is not always practicable to equip it with sufficient help to operate it at maximum speed. In order that this point might be illustrated, let us take two different classes of work that the machine might be called upon to handle:

No. 1.—The bindery has a thirty-two-page self-cover signature requiring two wire staples. The machine is capable of stitching 140 such signatures a minute. If it is desired that only one girl be used for feeding the machine, she should feed an average of 3,000 such signatures or books an hour, which is fifty a minute, and the machine would be brought down to this speed. Two girls working on the feeding end would produce almost double the quantity, or about 5,500 an hour, or ninety a minute. It would, therefore, require three girls to feed the maximum capacity in speed of the machine.

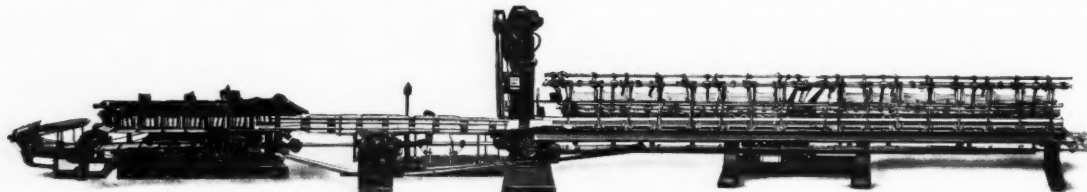
No. 2.—The bindery has a booklet containing two thirty-two-page signatures and one sixteen-page signature, to be inserted in a separate cover and stitched—each completed booklet to have two stitches. This would mean that two operations—one of inserting and one of stitching—would be demanded of the machine. The rate of speed of the machine would be 140 gathered and stitched books a minute. Four girls would feed approximately forty-five completed books, gathered and stitched, a minute.

Frey Feeder Stitcher.—This machine gathers and stitches in one action. The stitching equipment consists of five stitcher heads, which may be so spaced that approximately seventy



The Frey Feeder Stitcher

per cent of the average run of work can be handled without stitcher head changes. When a change is necessary, such change will take about two minutes. The machine will take work from 3 to 14 inches in width up to 20 inches in length,



The Juengst Gatherer, Stitcher and Coverer

Two sets of workers, or eight girls, would produce almost double this quantity, and it would take three sets, or twelve girls, to obtain the maximum speed of the machine.

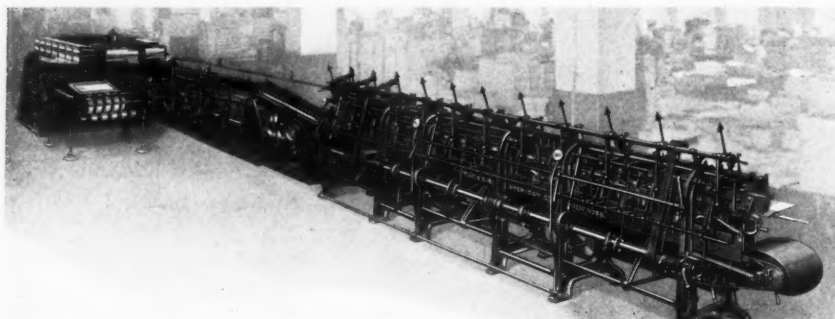
Dexter-Kast Wire Stitcher and Feeder.—This machine will handle work 12 by 27 inches maximum, down to 3 by 6 inches minimum, and will stitch from two sheets to any number not more than one-fourth inch in thickness. It will complete 6,000 single copies an hour up to 19 inches in length. The sections are jogged automatically and clamped on the back edge before stitching, so that the stitches stagger to eliminate swell in trimming, and stitches are always in the center of the back of the section. The sections are placed over the saddle and are carried to the caliper and, if perfect, are stitched, counted and delivered automatically. As many girls can feed the saddle as there are sections. Gang work can be easily handled, as the stitcher heads work in unison. The machine will deliver one hundred books a minute, when equipped with a full complement of stitcher heads.

and one-fourth inch thick. Standard motor and cone pulleys will deliver stitched pamphlets at the following speeds: Slow, 2,500 an hour; medium, 3,300; fast, 4,100. Twenty-five-gage standard wire is used.

Juengst Gatherer, Stitcher and Coverer.—This machine will gather, jog, side-stitch and cover books, catalogues and magazines in continuous motion. It will detect missing sections or doublets, and gather any signature from singles up, and on any kind of stock. The new style machine has a guaranteed production of 45,000 books a day of eight hours up to fifteen signatures in thickness. On the old-style machine a production of 4,500 books of twenty-four signatures an hour has been obtained in the plant of *Popular Mechanics*, Chicago.

The Juengst Continuous Side Stitcher drives all the staples into a book simultaneously at a speed of sixty books a minute with one feeder and ninety books with two feeders.

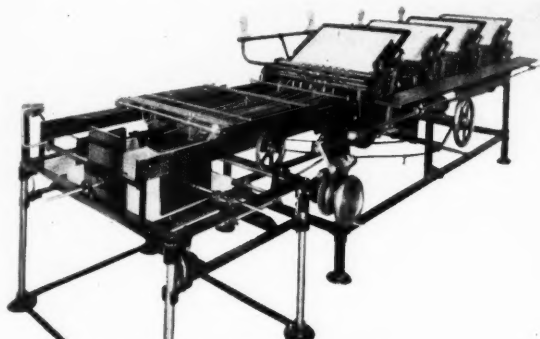
Moyer Power Stitcher.—This machine is designed to handle work from 3 by 6 inches to 12 by 27 inches. In order to complete work at one operation—that is, driving all heads into the strip at the same time—its limit in range is 20 inches, although it will handle what is known as gang work to a length of 27 inches. It is equipped with Boston No. 26 heads and has an operating speed rated at approximately 100 to 120 completed books a minute on single work. In addition to the automatic stitching, it has a moving chain on which gathering can be accomplished. The heads on



The Sheridan Gathering Machine

this machine can be so set that it will produce staples $1\frac{3}{4}$ inches between centers, or heads can be so set that staples come at any desired point.

The *Sheridan Gathering Machine*, operated as a separate unit for edition binderies, will gather books at a speed of 5,000 an hour. The machine, connected to either a wire sticher



The Poor Richard Calendar Gatherer

or a covering machine, for side-stitched magazines, as a combination, will average from 30,000 to 45,000 books a day, depending upon the work. A Sheridan gatherer connected to a Perfect binder for telephone work or catalogues, or the better magazines, such as *The Ladies' Home Journal*, *The Delineator*, etc., will average daily around 30,000 books.

Poor Richard Sheet Gathering Machine.—As the name implies, this machine gathers loose sheets into sets. It is used for office forms. Work can be handled in sizes from $8\frac{1}{2}$ by 11

inches to 14 by 20 inches. The machine will gather from 6,000 to 8,000 sheets an hour, according to size, or 3,000 to 4,000 sets in duplicate, and 1,500 to 2,000 sets in quadruplicate. The machine is loaded while in motion and strawboards inserted where required.

The *Poor Richard Calendar Sheet Gathering Machine* has twelve compartments or sections to hold the sheets. It is designed to gather calendars, calendar pads, sample books, wall-paper samples, catalogues, or any other work requiring a number of sheets to the set. With two operators the machine will gather 1,500 to 2,000 sets of twelve sheets an hour, according to size and kind of stock. The size range is $8\frac{1}{2}$ by 11 inches to 14 by 22 inches.

Wire Staples Required in Stitching.—According to John Pleger's book, "Bookbinding," the number of staples in a pound of wire of the different thicknesses may be found by the following table. First measure the full length of the staple, then find the gage of the wire, and the table will then tell the story. For instance, if the staple is $1\frac{1}{2}$ inches long and No. 28 wire is to be used, there are 11,940 staples to the pound of wire:

LENGTH OF WIRE IN STAPLE	No. 18	No. 19	No. 20	No. 21	No. 23	No. 25	No. 28
$\frac{1}{2}$ inch.....	4,104	5,394	7,408	8,856	14,544	22,640	35,820
$\frac{3}{8}$ inch.....	3,283	4,315	5,926	7,084	11,635	18,112	28,656
$\frac{5}{8}$ inch.....	2,736	3,596	4,938	5,904	9,696	15,093	23,880
$\frac{7}{8}$ inch.....	2,345	3,082	4,233	5,060	8,310	12,937	20,468
1 inch.....	2,052	2,697	3,704	4,228	7,272	11,320	17,910
$1\frac{1}{8}$ inches.....	1,824	2,397	3,292	3,836	6,464	10,062	15,920
$1\frac{1}{4}$ inches.....	1,641	2,157	2,963	3,542	5,817	9,056	14,328
$1\frac{3}{8}$ inches.....	1,492	1,961	2,693	3,220	5,288	8,232	13,025
$1\frac{1}{2}$ inches.....	1,368	1,798	2,469	2,952	4,848	7,546	11,940
$1\frac{3}{4}$ inches.....	1,262	1,659	2,279	2,724	4,475	6,966	11,021
$1\frac{7}{8}$ inches.....	1,172	1,541	2,116	2,530	4,155	6,468	10,234
2 inches.....	1,094	1,438	1,975	2,361	3,878	6,037	9,552
2 inches.....	1,026	1,348	1,852	2,214	3,636	5,660	8,955

The Printers of Abilene

Part IX.—By MARTIN HEIR

IF Dick Farwell had followed the good advice of his friend, Harry White, Jr., he would have saved himself a lot of trouble and worry. But, like the rest of us, he was only human and as such he resented the advice, although he knew it was well meant and that Harry, as the older and more experienced, had good reasons for voicing doubts about his ability to sell printing as it should be sold. It is a peculiar trait in the human being that one will not listen to reason when one's ability to accomplish something is questioned. Consequently he went to Chicago and put himself in the hands of the equipment dealers.

Dick had a number of fixed ideas about what he was to accomplish. Primarily he was interested in a printing plant of the better grade where quality work could be produced; not a large shop, to be sure, but one completely equipped with the latest type faces, ornaments and borders for the production of modern typography, and such a press or presses and other mechanical devices as would insure high-grade presswork.

He had some idea, also, about the cost of such equipment, but this was revised considerably within an hour after he had introduced himself to the equipment people. There were so many things he had failed to list, and the prices were considerably higher than he had calculated. As the list grew to completion, he found to his horror that the price had mounted to \$10,000.

"That's out of the question," he said. "I can't afford even half of that. I will have to give the list another once-over and see where I can use the pruning knife."

The equipment people were very accommodating and helpful. They pointed out to him to be careful not to load up with any useless material but to be sure that everything was included which would be needed in everyday work, such as large fonts of the much-used type sizes, plenty of spacing material, iron and skeleton steel furniture for blocking purposes, cut-cost cabinets, etc.

"You will probably find, upon close study, that the list must be added to rather than pruned," they told him. "Plenty of material to do work is the greatest time-saver in the printing plant. Many a nice, juicy order has gone to ruin because of time wasted in hunting sorts or for lack of spacing material."

"I know that," Dick interposed, "but it is only prudent to govern the size of purchases by the size of the pocketbook. The purchase can't be made when the money isn't there to pay for it."

"Oh, yes, it can. Your credit is good with us. We don't expect you to make a cash payment in full. It's seldom done nowadays. You make a part payment of one-half or one-third the purchase price, and we will carry you for the balance; you, of course, to give us notes payable monthly and a mortgage on the equipment. This makes it easy for the young printer to start business for himself and gives him a chance to pay for his equipment out of his earnings."

"Yes," Dick said, "but even this is out of the question. I have not more than \$3,000 with which to make the initial payment, not even one-third of the bill as it now stands. The rest of the money I have in the bank will be needed for incidentals and to tide us over until we get started. I do not expect to make any collections for the first six weeks."

"Don't let that worry you in the least," the salesman rejoined. "We treat our customers with consideration. We are always willing to do anything within reason. If you can pay us \$3,000 on your bill, it is satisfactory to us."

Dick felt greatly encouraged by this show of helpfulness. He had not expected such generous treatment.

"I surely appreciate your kindness," he said, "but before I can do anything definite I'll have to talk it over with my wife. She will be a partner in this enterprise and will have quite a bit to say about pending arrangements."

"Certainly," said the salesman, "we don't want you to act in a hurry in this matter. Take your time; think it over carefully. We will provide you with plenty of literature, that you may study at your leisure and make your own selection. Remember that your success is our success. You may be free to ask us, at any time, for anything we can do to help you start on your way to success. If you are in doubt about anything, drop us a letter, and you will have an answer at once. Now, good luck to you."

On his way back to Abilene Dick had ample time to ponder his problem. Was it wise or not to contract such a debt under the circumstances? He knew that Abilene was a good printing center, or rather had been; but would it have room for an outsider after the older printers had organized? The others, no doubt, would consider him an interloper and would perhaps meet him with opposition; it would be only human if they did. No one is pleased with added competition. But wouldn't such opposition add zest to his undertaking rather than hazard? Wouldn't it tend to bring out all his latent strength and ability? And—above all else—what would his wife say? Would she give her consent to risk the money—her own inheritance—on this somewhat shaky proposition?

These and numerous other doubts circled through his brain as the train carried him homeward. He sought relief in sleep, but to no avail; he tried to read the paper he had bought at the station, but the lines blurred before his eyes. When he finally left the train at Abilene he was as tired as if he had done a heavy day's work. His wife met him at the station and at once noticed his haggard look.

"What's the trouble?" she demanded, "have you been drinking or have the Chicago slickers fleeced you?"

"No, nothing of the sort. You know I don't drink, and I've been too busy to fall in with the slickers."

"Then, what is it? Something surely is the matter. You look like a small want ad. squeezed into a column of movie notices. Are you sick, or something?"

"Oh, no, I'm in the best of health; only worked hard, that's all."

"Richard Farwell, don't try to deceive me. I know you too well to be fooled by such nonsense. Let's have the story."

"I—I—well, why not wait until we get home?"

"Is it really as bad as that? Can't you even confide in your wife?"

To say that Dick was not satisfied with the way this dialogue had drifted would give but a faint idea of his feelings. In fact, he was actually disgusted: first, because he had so little control of himself as to fail to conceal the troubles of his mind; second, because he had given his wife a chance to believe he had something to hide from her. Never to his knowledge had he done so before; he had been frankness itself in word and deed. And now, when frankness really was important, he fell all to pieces.

"You misunderstand the situation entirely, my dear," he said, at last. "I've had so many things to think about; so many problems to ponder, that it has upset me somewhat. First of all, I find that a plant, with which I may hope to make a success, will cost more money than I had expected."

Step by step he told her the whole story, even his doubts of success and fear of losing her money. She listened atten-

tively, sometimes with a smile on her lips, again with a frown. When he finally finished, she looked up and said: "Then I won't have to give up my bedroom? There won't be any presses and ink and dirt in our home?"

"Why, of course not. No bedroom plant for us. If we start anything at all it will be a real plant."

"I'm glad of that, Dick. I so hated to think my home would be littered up with printing materials. Not so much on my own account, for I could possibly stand it. But more because of you. I know how pleased you are to find a nice place when you come home from work, tired and worried. I also know the temptation you will be up against to spend most of your time in the shop. I want to make the home attractive enough so that this temptation will not be so great."

"Yes, I appreciate that. But now, how about the money? Would you be willing to help me by investing your money in the plant?"

"Dick, did you really believe I would fail you at a time like this? I'm proud of you, Dick, and I'm sure I will have more reason to be. It may be hard at first, but I'm sure you'll succeed. And you'll let me help all I can, won't you?"

Her eyes sparkled as a reflection of the hope and faith within her.

"Why, of course, you'll help. You'll be my partner, you know, and we'll pull together for all we are worth."

When they finally got home, Dick explained everything to his encouraging wife, not in any way trying to minimize the risk and the possibilities of failure. He even went further than necessary in pointing out to her what the outcome would be if everything should not turn out as planned. But she did not budge; she proved herself a good sport to the last. Even when he went into details about the mechanical part of the plant, her interest did not lag. She told him that as far as she could understand it, high-grade work was the main essential to success, and this required equipment of a high order.

"Use your own judgment and order what you think is required. If we can get what you need with an initial payment of \$3,000, we'll still have enough cash to meet all current expenses."

Before the day was over, Dick had completed his order and mailed it, together with a certified check, to the equipment people in Chicago. The next day he signed a lease for a vacant storeroom in the alley between the Abilene State Bank and the local office of the American Railway Express Company.

Thus the Good Will Printing Company—the seventh printing plant in the city of Abilene—came into existence.

INTEREST IN BOOKMAKING IS GROWING

For many years manuscripts and ancient hand-made books have held the field; in May the contemporary art of bookmaking was displayed at two international exhibitions—one in Florence, Italy; the other in New York. At the International Book Fair in Florence twenty nations and more than fifty-six publishers were represented. Siam sent four thousand examples of her art. Each of the four big European nations had a "culture week"; speakers for English and Italian culture took their turn with Germans and Frenchmen. Italy's week was led by Groce, Pirandello and Corrado Ricci. The American exhibition was under the auspices of the American Institute of Graphic Arts. Fifty volumes were chosen as representative of the best way of handling the various bookmaking problems. The choice of books was limited to those printed in the United States and Canada; about four hundred books from forty-two publishers were submitted. The institute's medal was awarded to the work of Carl Purington Rollins. If frequent appearance in the list of fifty is any indication, Bruce Rogers is our outstanding typographer.—*The Nation*.

The Christmas Season Is Near at Hand

The season of all seasons, the season of gifts and tokens of friendship, is less than two months away. The greeting card, especially the made-to-order card expressing the sender's own wishes, is more and more coming into vogue. But the sender is not always able to express his or her own wishes in definite terms, nor is he or she so versed in the technicalities of designing or typography as to know what is appropriate and tasteful in greeting cards. Thus the printer is appealed to. On the following pages some of last year's appropriate greeting cards are shown. The choice of these cards naturally centered on typographic designs or designs rich in ideas for the able typographer. With these as a guide or as idea producers, the printer may evolve many interesting effects as well as help the customer obtain that individuality which is so essential in holiday greetings





**Merrie
Christmas**

to the Inland Printer
from Robert I Bucholz
of Cleveland, Ohio

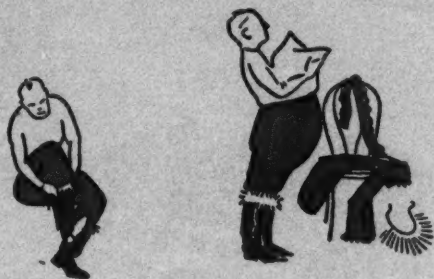
Blessed is the man
who has found
his work

Mr. Daniel Baker
greet you with their
heartiest good-wishes
that you and yours may
enjoy a right Merry Christmas,
1924, and that the fullest portion
of good health, of prosperity and
of happiness be granted to you
and to them throughout all the
New Year, nineteen twenty-five

I WANT to wish all my readers and
friends a very Merry Christmas, and
a Happy and Prosperous New Year.
¶ I hope that every wish you have for
the improvement of your business may
come true. ¶ If you wish for the happi-
ness of your families and loved ones I
know you will be plentifully repaid in
seeing your prayers answered. ¶ I
know that 1924 will be a better year
because we're all going to
buck up, you and I,
to make it so.



QUALITY PRESS
JOHNSTOWN, NEW YORK



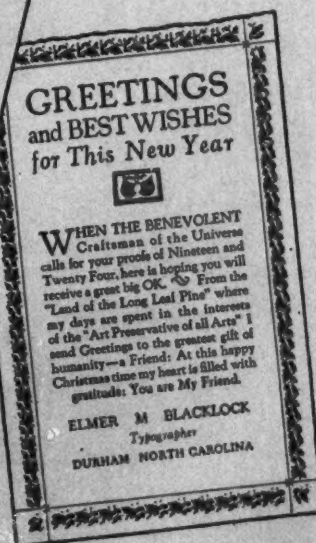
The Christmas Spirit
once more envelops us in its atmo-
sphere of peace, goodwill and affection
It draws new friends closer and
makes old friends dearer.....

The best that we are and the best
that we have take on new life and
meaning—Friendship lives! Charity
gives, and Love forgives.....

And as we wish you the old wish
"A Merry Christmas and a
Happy New Year" may we not
hope that our wish has caught the
true Spirit of the Season and
so brings a little more of joy and
happiness to your ingle nook.....



Poole Bros.
Chicago.





From out these windows
we look to the
EAST
and to the Mountains
whence cometh gale
inspiration to strive onward
and to be happy in
the striving

With happy hearts we greet you this
CHRISTMASTIDE and send you our
good wishes for the NEW YEAR

ARVILLA & ARTHUR COLE
HOMERWOOD - AMES HILL
WEST BRATTLEBORO - VERMONT
1924-1925



Once again will the Wheels of Industry
be hushed as a new-born Christmas
steals upon the world. Quiet Joy and
sweet Peace it should bring to all.
As the silence gathers, list to our
whispered greetings for a Bountiful and
Happy Christmas.

Schlich Engraving Company



Dear Mrs.
send your
wish for the



Let's make every day
CHRISTMAS



WHAT does it profit
a man if he gain the
whole world only
to leave a rich Widow.

Looie Thayer



As we view the past year in retrospect, and anticipate the future bright with promise, we wish to express our gratitude to our many friends, and wish them not only Christmas cheer, but also a New Year full of renewed efforts, added inspiration and worthy incentives

The College Press
Thoughtful Printing
Berrien Springs, Michigan

A Plain Homely Greeting



From these old monastic towers
Greetings go to you
May the Infant Christ, the Savior
Bless your Christmas and New

The Archabbey Press



Wishing you a
Merry Christ-
mas and a Happy
New Year

MATTHEW C. HENDERSON

APpreciating our pleasant business relations with you during the past season sincerely trusting that the coming New Year will bring the best you have ever known in happiness & prosperity

THE PILOT COMPANY & PRINTERS
113-115 WEST GARRO STREET PLYMOUTH, INDIANA

*The finest Gift that
Christmas brings is the
knowledge that so many
friendly thoughts and
hands turn toward us
all in kindly greeting*

*May your Christmas be
happy and the New Year
fulfill your fondest hopes*

Mr. & Mrs. Charles Daniel Fry



Derry Christmas
and may the New Year
bring you a full measure
Happiness and Prosperity

Greely Brothers Printers
330 Commercial Street, San Francisco

Merry Christmas
to you and yours

We take this festive occasion to thank
you for the part you have played in
our business prosperity, enabling us to
begin the New Year in our new factory

Ashton G. Stevenson, Inc.
Chicago, Illinois

New Address:
859 N. Franklin St.



A PRINTER'S CARD REMINDS ONE THAT, "HIM THAT MAKES SHOES GO BAREFOOT HIMSELF."

... CHRISTMAS ... is a season suggests thoughts of joy. A man dissatisfied with endeavors is a man tempted to sadness. in the midst of winter, when his life lowest & he is reminded of the empty of his beloved, it is well that he should be condemned to this fashion of the smiling face.



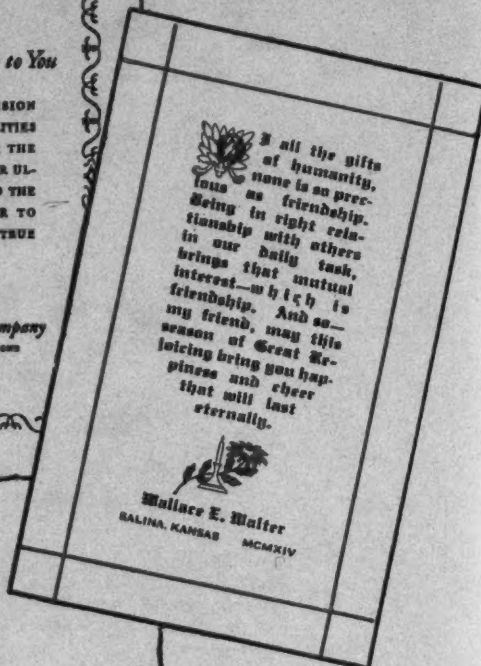
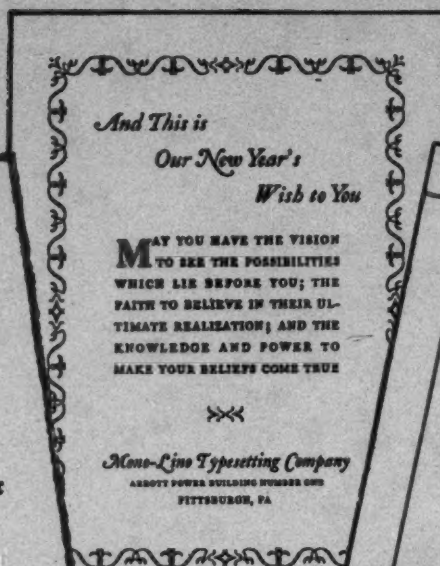
Upletide Gra

“The keystone of all business is friendship and with Christmas it is cemented strongly by the wishes of the Year broaden the pathway will to our patrons. May the endeavor that will make your happiness and prosperity.”

Weese Printing Company
Julius G. Weese John M. Weese
1 Jefferson St., Joliet, Ill

A
MERRY
CHRISTMAS
& A HAPPY
NEW YEAR
TO YOU

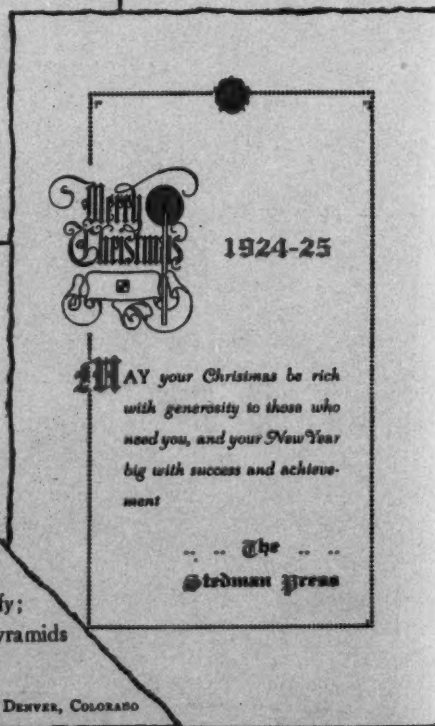
ERNST F. DETTERER



**FOR CHRISTMAS AND
THE NEW YEAR**
*we wish you an Artery full of Love
Good Cheer and Happiness*



MR. & MRS. L. A. BRAVERMAN



**May your
Health never need a doctor;
your wealth be sufficient to satisfy;
and our friendship as strong as the pyramids**

Christmas, 1924

JNO. L. JENKINS of The BUNGE-EMERSON COMPANY, DENVER, COLORADO



By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Quality Can Be Improved Without Increasing Cost

When we ask why advertising program booklets for fairs, home talent theatricals, musicals and the like are so generally notoriously bad, we realize there'll be a chorus of answers: "Because there's nothing in them." The promoters of these booklet programs, whether or not identified with the affair providing the excuse for the books, seize upon them as fine mediums for separating local merchants, manufacturers and professional men from some of their surplus cash. That's all

they really are, for no one considers that the advertisers get any benefit from them. The victims are influenced to feel that they are lax in their civic duty or that they will be boycotted if they don't take space in them. Then these promoters, professional or amateur, turn upon the printer and take their pound of flesh from him in the form of a price from which most of the profit, if not all, has been squeezed out. These programs are bad, not as a result of any saving that was made in producing them but because of the following reasons: (1) Use of unpleasing type faces; (2) mixing of many unrelated type faces in the advertising pages; (3) poor workmanship in typesetting and spacing that can not be attributed to speed.

Who will say money is saved in composition by setting the advertisements of program booklets in four or five styles of type, or maybe a greater number? It is obvious that the more chasing a compositor does from frame to frame the more time he will spend, and the more the work will cost. It isn't customary to put cases of Cheltenham, Engravers Old English and Franklin Gothic in the same stand, but it is customary and sensible to so arrange all sizes of one series. Because the person who bought the type got a few sizes of this and a few of that doesn't justify a statement that it costs more to get up the pages of an advertising program in one series than in many.

After all is said and done, the type expense on any job is nil. One doesn't have to have a lot of type; even if he did, it would be relatively cheap compared with presses and other equipment — and it makes or breaks the job. Think how long a time type may be used, is used! Why, then, skimp on type — especially when one good, up-to-date series can be used for nearly everything done by the small commercial printer?

Two fellows started all this — one at Greensburg, Pennsylvania, the other at Brooklyn, New York. One after the other — by coincidence, of course — were opened packages from these two, each containing advertising programs. The Brooklyn entry is expressive in every way of a point we have long harped upon; that is, the advisability of composing the advertisements for such publications as these in one series of type, especially because the copy for such advertisements is usually short and there are few on a page. Indeed, it is a beautiful thing. The Greensburg book is by no means the worst we have seen, but it doesn't begin to compare with the Brooklyn job. It doesn't offend by the use of many and varied type faces, however, as the page reproduced as Fig. 1 indicates, for the major display, which determines the character of any display typography, is consistently set in Cheltenham Bold. We do not say it is

FIRST NATIONAL BANK GREENSBURG, PA.

Depository for
THE KELLY & JONES CO.

BANK OPEN FOR ONE HOUR ON
PAY DAY FOR ACCOMODATION
OF EMPLOYEES

RESOURCES
OVER 6,500,000.00

Capital \$200,000.00
Surplus \$50,000.00

**MADDAS BANK &
TRUST CO.**
(Next to Court House)
Greensburg, Pa.

Checking Accounts
Savings Accounts
Foreign Department
Trust Department

**Your Account will
be Welcome here**

**We pay 4% on
Savings Accounts**

Steamship Tickets
Foreign Drafts and
Money Orders

UNION TRUST CO.
Greensburg, Pa.

FIG. 1

impossible to set a presentable advertisement in Cheltenham Bold, but reset in Goudy, Cloister or Garamond Bold the best advertisement you've ever seen in Cheltenham Bold, and mark the difference.

The first thing one trained to an appreciation of good typography will note as decidedly wrong with the page is the absence of a border. Now, it's possible it would have cost a few cents

White space is practically uniform in the First National and Union advertisements, but in comparison the Maddas space is quite too crowded. Some of the lines in the latter space should have been set in smaller type in order that the amount of white space in this advertisement would approximately and proportionately balance that in the other two. Speaking of "whiting out," why so much space under the main display and

Tel. Shore Road 3106

F. O. INGWARSON & Co.
REAL ESTATE & INSURANCE

6726 Fifth Avenue Brooklyn, N. Y.

Estimates Given

FRANK MYREN
Interior Decorator

846-52nd Street Berkshire 8797

B. PETERSON
Fine Imported Scandinavian and Domestic Groceries and Delicatessen

5812 Eighth Avenue Sunset 10274

John A. Johnson & Sons
INCORPORATED
BUILDERS

824-51st St.

Berkshire 6056

FIG. 2

more to put a border around this page, but any one who says it would cost enough to mention — or to cause the loss of the business in competition — has never done a page of the kind. Indeed, by saving time lining up for the press and registering on the press, it is possible a border would have saved more than it would have cost to put it on. The main fact is that the border would have added one hundred per cent to the appearance of the page through the effect of unity it would create. A border around the page, in addition, would have obviated the bad effect of irregularity across the bottom, where the last line of the advertisement on the right is something like two picas higher than the last line of the opposite advertisement. We would then have a straight line across the bottom. As the page is composed without a border, the Union Trust Company advertisement should have been spaced out more to get the alignment desired, whereas, with a border around the page, there could be variations in the marginal spaces as between the different advertisements without detracting from the appearance of the page as a whole.

Such wide differences in amount of white space in different parts, as in this page, are inconsistent with good typography.

around the sides of the light-face type in the half-page space and so little between the last line and the cutoff rule below?

In comparison with Fig. 1, consider the two pages from the Brooklyn man's book (Fig. 2). Except for two small logotypes, there isn't a line of anything in the entire thirty-six pages of the booklet except Goudy Old Style. Do you think it cost more to set this job in Goudy Old Style than it would have cost to set it in Cheltenham?

Except for the better type, these pages would have been no better than the one shown as Fig. 1, but the irregularities of outline of the advertisements (inside) are obviated by the regularity of the pages as outlined by the border. Note, too, that one advertisement is not crowded and another open. Also observe that the comparative top and bottom advertisements in the page at the left are uniformly whited out, although it would have been just as easy for the compositor to have set the lines in the top space much larger — to fill the space, in fact, if he so desired — and thereby obtain the condition of irregularity in whiting out referred to as one of the weaknesses of Fig. 1. But he wouldn't have saved a penny by the process! What would the Johnson advertisement be without a border?

Typography and the Parthenon

By J. CARL HERTZOG

ALTHOUGH architecture and typography have had practically nothing in common, we can, from an analysis of one of the most famous structures of all time, derive some pointers on typographic layout. From careful measurements of the Parthenon of the Acropolis in Athens an analysis of the proportions was made recently which proves that Ictinus, the architect of the Parthenon and other famous temples of the Greek period, employed the same type of symmetry which the famous potters used in the making of their vases.

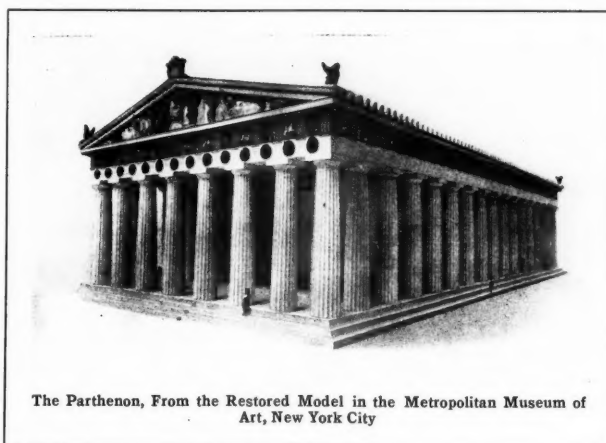
The facade of the Parthenon offers a plan for a broadside or double-page spread. Although the area of the plan can be divided by several different systems, all within the confines of dynamic symmetry, we have, in Fig. 1, shown a simple divisional analysis most applicable to typographic layout. The drawing is self-explanatory to the reader who has made

himself familiar with the principal proportions of dynamic symmetry which have been explained in previous issues of *THE INLAND PRINTER*. This simple analysis of the facade shows how several shapes of simple dynamic proportion can be assembled into one area that offers countless methods for grouping units within the whole. If diagonals and dynamic rectangles are considered, the result will be a well balanced harmony of areas.

Immediately the typographer is confronted with the question of how he can reduce such proportions to pica measurements so he can proceed with the layout. The first step is to play with the design and adopt a system of dynamic rectangles. Make a rough sketch, not measured exactly but with the proportions specified. For instance, we can use Fig. 1 for a rough sketch indicating the proportions to be combined into a broadside or double-page spread. After we find the ratio between length and width, the reduction to picas or inches is simple. Consider the smallest rectangle and call its width one. Since it is a root-five rectangle the length will then be 2.236, or the

ratio of the root-five shape. The larger root-five rectangle obviously has for its length twice the length of the smaller, or 4.472. Since these rectangles are of the same proportion the height is then twice the height of the smaller, or 2. The height of the square is, of course, 2.236, as its side is equal to the length of the smaller root-five rectangle. The total height of the major shape is then 2 plus 1 plus 2.236, or 5.236. The length is readily determined, as it equals four lengths of the smaller root-five rectangle, or 8.944. The ratio of width to height is then 5.236 to 8.944.

Now suppose we are considering a booklet of the 9 by 12 size. The double-spread size would be 18 by 12. Allowing two inches for margin we have 16 inches for a width, with an unknown height. Then the width is to 16 as 5.236 is to 8.944, or approximately $9\frac{1}{2}$. This allows us $2\frac{1}{2}$ inches for margin. If we want equal margins the height of the booklet could then be reduced by one-half inch. However, the 9 by 12 size is very common and perhaps could



not be changed. In this event the $2\frac{1}{2}$ inches for margin could be divided with the bottom margin larger than the top. If a certain relationship of margins is imperative, we can reduce or enlarge the size of the total type area without changing the dynamic proportion. We can then add some embellishment to either the sides or to the top or bottom, where necessary to make the dynamic area fit the established page size. In this manner we can make our margins whatever we wish and still maintain our dynamic area for subdivision. Moreover, the 9 by 12 size, although common, is not dynamic. If it were, we would have no trouble with the margins. But since magazine sizes and book paper sizes are so well established, we can not always have our limitations in dynamic proportion. On account of this we must resort to the use of borders or other forms of embellishment that will fill out our space and yet not become an integral part of our dynamic plan.

In Fig. 2 the rectangle *ADBG* has the same proportion as the Fig. 1 rectangle. The area *ADEC* is equal to the root-five rectangles *A* and *B* of Fig. 1. The line *CE* defines the top

A ROOT-FIVE RECTANGLE		B ROOT-FIVE RECTANGLE	
ROOT-FIVE RECTANGLE	ROOT-FIVE RECTANGLE	ROOT-FIVE RECTANGLE	ROOT-FIVE RECTANGLE
SQUARE	SQUARE	SQUARE	SQUARE

FIG. 1

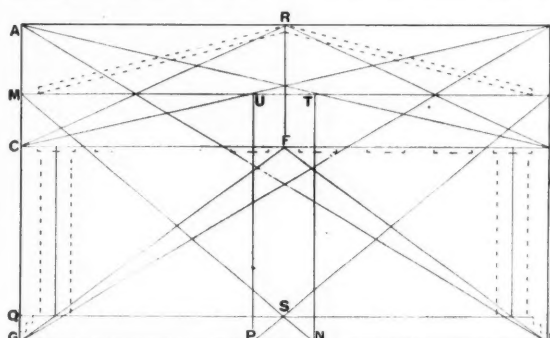


FIG. 2

of the columns of the Parthenon. A diagonal drawn from the midpoint R to the point C or E crosses a major diagonal AB or DG to determine the height of the line MO . In the facade the gable rests on the line MO . To determine the bottom of the columns the architect evidently found that by constructing two whirling square rectangles on the line MG this area extended to the line TN , MN being the diagonal of a double whirling square rectangle, $MTNG$. Likewise he determined the line UP by constructing a similar double whirling square

THE ECONOMY OF GOOD PRINTING INK

By ROBERT F. SALADE

It is a well tested fact that printers may often gain the advantages of real economy by using a good quality of printing ink instead of one purchased at a lower price. This is true of both black and colored inks. The higher the quality of the ink, the greater the economy in the "run" of the job, because of the time saved on the lesser number of washups and other such costly details.

THE advantages of the new home of the Army Y. M. C. A. here in El Paso beckon you men of Fort Bliss who want clean, healthy enjoyment. Billiards and pool offer pleasant evenings. The swimming pool is just the place to cool off during the hot summer months. Come. We want you to feel at home with us.

NOW you can enjoy a week-end trip to El Paso. The two floors of well equipped rooms at your own Army Y. M. C. A. with shower baths, good lights and good company are just the things to give you a wholesome rest from discipline at the Fort. Visit with us at the corner of San Francisco and Chihuahua Streets.

THE new building is a fitting monument to the friendship of the young men in our Army and Navy. The improved facilities which it affords, will produce optimum possibilities and provide a place that will help and care for men who are away from their home communities and help them to develop wholesome fellowship and friendly contacts, increasing their usefulness by helping each other and serving in a unity of purpose. A large gymnasium and auditorium, attractive swimming pool, showers, spacious game areas and a beautiful modernized living room have been provided. Here the foundation of a soldier's complete proper development and control of his body, training and stimulation of his mind, normal mental activities and spiritual growth. Four large class rooms have been provided for educational work. This "school of the second degree" will help meet the educational needs of our men. These rooms can be used separately, or combined to form a large room for men who, special meetings, sports, etc., with kitchen and many other features. The latest motion picture facilities are added, bringing for educational and entertainment purposes. Regarding that a healthy body is necessary to a man's full development, ample provisions have been made for exercise and recreation. With the large gymnasium, thoroughly equipped with new apparatus, special exercise rooms, and the magnificent swimming pool, with its large spectators' gallery, a constant and increasing stream of men will not only gain physical vigor, but also the joy of sport and play. A special shower room and lockers facilities have been provided for officers. Everything will be done to make men feel at home here. All the appointments of a modern home are available, providing unsurpassed comfort. Men of Army and Navy, spend your leisure at the Y.

MAGNIFICENT swimming pool and gymnasium for the increasing stream of men who gain not only physical vigor but also the enjoyment of sport and play.

SPACIOUS living room with a library, the subject and equipment with two floors of well furnished rooms for men away from home who want wholesome surroundings.

FIG. 3

rectangle, $OUPB$, on the side OB , OP being the diagonal. It is readily seen that these double whirling square rectangles, $MTNG$ and $OUPB$, overlap. Therefore the diagonals would cross and we find the point S , which determines QW , the top line of the steps and the base line of the columns.

Some interesting features to note are the different whirling square rectangles used in the construction. A rectangle, $MOWQ$, cut off in height by MO , the top of the entablature, and at the bottom by QW , the top line of the steps, is composed of four whirling square rectangles. Furthermore, diagonals drawn from the point F to G and B , respectively, cross the top line of the steps to determine the center of the columns at the corners of the building. It is, perhaps, even more interesting to note that the area of the facade of the Parthenon contains the extreme and mean ratio: AC is to CG as CG is to AG .

The harmonious balance of the different units will be admitted, and, furthermore, no one will say that there is monotony in the plan of arrangement or in the division of space. Once we read in the advertising of one of the foremost typographers that in special instances they placed a proof on the floor and the force of layout men and compositors walked around it. Each one commented on whether this or that should be moved up or whether this or that should be set wider. A matter of opinion and inherent artistic sense determined their finished product. Of course it was a fine specimen of typography. But if dynamic typography had been used, there would have been no question about it. Be dynamic.

There are many occasions where a cheaper grade of printing ink may be utilized to advantage. When a job is to be printed on common news-stock, an ordinary grade of "news ink" will serve the purpose; or when a poster is to be printed on news or common book paper a low-priced grade of "poster ink" may be used.

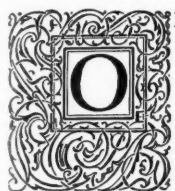
When it comes to the finest kind of printing, however, to be worked on art paper, coated stock, plated paper or other grade of good stock, it will always pay the printer to buy an ink made for such work. By means of numerous practical tests with different grades of ink and paper it has been proved that an ink of good quality will have a greater covering capacity than a cheaper make. With printing ink of high quality a thinner film of color will be required than with an ink of lower grade. The good ink will also eliminate a great deal of trouble in presswork, such as the "filling up" of type and plate forms, offsetting, slow drying, etc.

The highest grade of printing ink is to be preferred for all varieties of halftone printing, including process color work. A special make of bond ink should be used in all printing to be done on bond or ledger paper. For the general run of job and commercial printing (in black ink) a high-grade job black should be employed. In the case of printing to be done on cover stock, a special "cover ink" will produce better results than any other kind of ink.

Even in the case of long runs of colored label work the printer can save time and expense by using good inks made especially for label printing.

Architecture as a Source of Inspiration

By JOHN J. FISHER



Of all the arts inviting patronage from the typographer architecture stands out as the fount of inspiration—a casket of jewels laid open before his eyes to be chosen from freely and observed for future use in the development of trade—ideas for artist, engraver, student, printer. Though this field has not been totally neglected it has not been made use of to its fullest extent. This is probably due to a partial ignorance, to lack of observation, or to an undervaluation of the possibilities that exist. Close inspection of a few of the great business buildings in the course of a morning's stroll will reveal many things of value, beauty and a joy forever. A printer gifted with the knack of design might, with a block of paper and a pencil, make sketches that will commit some of these things to memory.

Many of these essentials will be found to bear close resemblance to the art of the printer, and inspire improvement and a marked individuality in later design. In the observation of the many things created by the architect basic fundamentals are at the disposal of the student. A few of these which at once gain attention are: emphasis of plan, and the guiding principle of correctness in design, symmetry, balance, unity and contrast. These are all profit-bearing elements

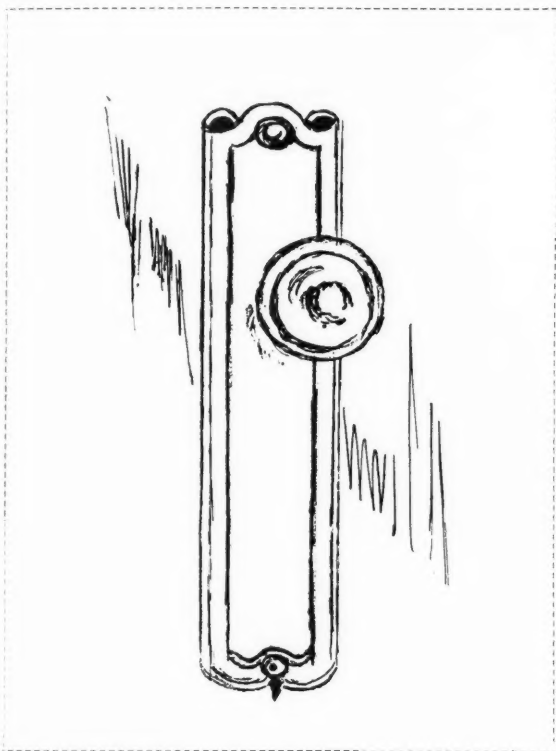


FIG. 1.—View of a doorknob.

which grow in typographic treatment. One can easily discern with satisfaction the harmonious outcome when a design is attended with a symmetrical balance from some chosen form.

In viewing a foyer, stairway, arch or panel in a model building their beauty will be found to lie in a complete unity of style—beauty attributable to the work of the architectural

draftsman, who has gone backward to the centuries, into the work of the ancients, who builded better than they knew. This in itself reveals the fact that the traits of mankind are ever the same, stamping mankind as a gigantic clan of burrowers, delvers and diggers, always searching for a source of inspiration, a foundation for detail. In some few cases, for example, we observe in the work of a distinguished printer a

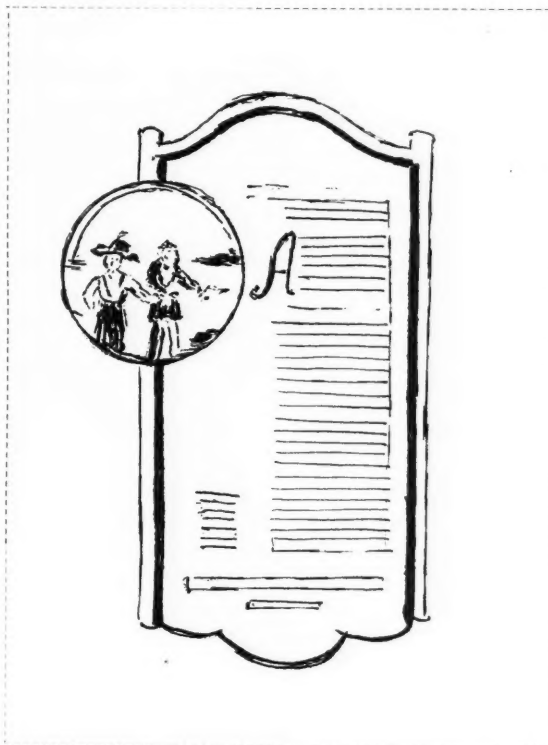


FIG. 2.—Suggestion from doorknob idea.

connection or relationship in design to the work of the builder—although for the most part the source is not clearly realized. This has come to be a surprising fact.

Again, we have a few cases of artists going into the architectural field for motif; for instance, Mr. Cleland, when he designed that beautiful but not overpopular type face, Della Robbia, drew inspiration from tablet and statuary. This is the letter commonly chosen by the architect for inscription in most of his work. Then again, in cornice and ornament, we trace the origin of a border which a few years ago had considerable vogue—the egg-and-dart. In a piece of printed matter it is always effective and beautiful, but the demand today is for something more stylish and less rugged. Among foundry types there are newer combinations of the Della Robbia and old style which are most beautiful in cut and preserve all the classic dignity and beauty such an intermingling can bring. In some of Mr. Goudy's letters we note this same relationship to the massive structures of early Greek or Roman letterings.

It does not take long to test the relationship between the model business building of today and the massive pleasure places of the almost forgotten centuries—of the mighty tribes who dominated the world in those years. Basically it is with these ancient structures that the architect concerns

himself, the crumbling beauty of the half-ruined colonnade; the contour of some triumphal arch which in ancient days mutely witnessed the stirring scenes which have given thrill and color to history. If stones could speak, what wonder tales we should hear! And yet what a source of value to the discoverer! The ancient symmetry and grace of line are here reproduced when these massive buildings open for study. They bear established correctness of form, shape and harmony of line to charm the eye. All these things are evident in the

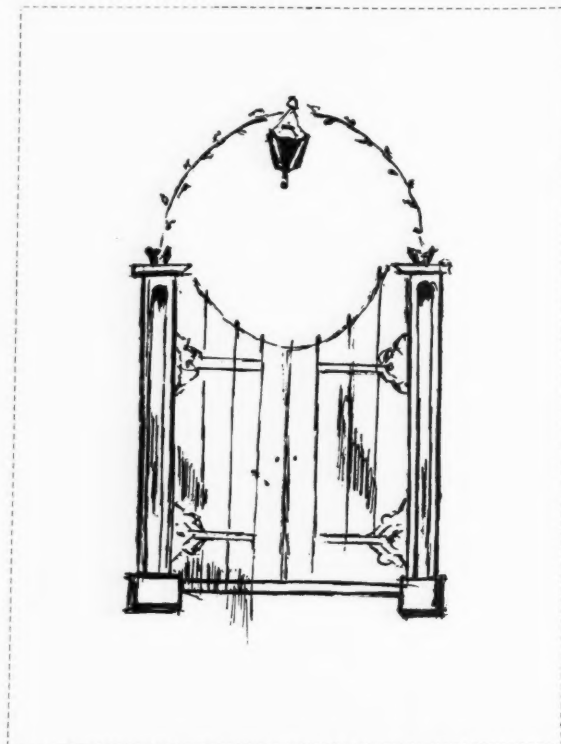


FIG. 3.—The gate as a fertile subject for a layout.

work of the architect. All the beautiful border embellishment we see is easily convertible to the uses of the printer-designer.

When properly applied, architecture lends itself willingly through numerous channels, a simple doorknob or stretch of wrought iron fencing, applicable in many ways to our own uses; the framework upon the door, mantel or window, with its finely wrought craftsmanship, supplies a wealth of material.

From public or office building we pass on to the church edifice. Here, within sacred walls, inspiration flows just as freely. Nothing among buildings can equal this type of beauty. Through the admixture of religious belief we perceive a conglomeration of thought; an intermingling of the Norman and the Moor, delicate line formations, intricate traceries, and the more severe and simple block-like constructions of a less imaginative sect. All these are laid out before the eyes of the student. It might be well to digress here to mention that the earliest Christian architecture began with the conversion of Constantine in the beginning of the fourth century. Most of the structures given attention by the draftsman of that period were ecclesiastic. This is written mainly to show the tastes of an almost primitive people.

But returning to the relation of building plan and printing: Nearly any well made design brings a certain subtle charm that lasts long in the memory, depending as it does almost wholly on a condition of structure in order to stand and to be substantial from a commercial point of view.

Some of the plans based upon architectural motif are here suggested. It is not necessary to go beyond the precincts of the home to gain something of value. A casual glance beneath a hanging drapery or portiere may reveal a pillar which supports a wood framework, rich in possible adaptation. Again, eyes as they rove about in a Colonial homestead will encounter a doorknob rich with chaste embellishment, something the hand may have daily touched, yet the rugged beauty of which seems to have been unobserved. Could anything be more suitable as a motif for a progressive printer? The sketches here will show one kind of doorknob, its adaptability as a base, and the possibility of treatment it inspires. It can be treated in a multitude of ways, any of which will form the nucleus of an artistic design.

The circle of the doorknob may be used as it appears in perspective; that is, with the inner circle slightly off center, so placed to draw the eye to the block of reading matter placed within it. The border behind the knob also shows a certain conformity to the principle of design, the narrow mass of type matter enhancing the appearance and complementing somewhat the decorative scheme.

Fig. 3, suggested by an iron gate, has a delightful quaintness of appearance. This is altogether an acceptable shape,



FIG. 4.—Plan suggested by the gate idea.

certain to attract and hold the eye. The columns contribute their area of color to this gateway background, and the idea has many possibilities.

A doorway with many diversified shapes and associations is always interesting and is manifestly capable of adding a great deal to the suggested design, opening up a wide field to layout man and artist.

In all the different plans made here it can be seen that the architectural field has limitless possibilities. The most obscure and remote corners hold forth a certain appeal and are rich with untapped treasure. The seeker must go forth and find, for this field has not been worked to the extent it deserves.

DIRECT ADVERTISING

By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising for the Baking Industry

"Do *your* rightful prospects know who *you* are?" That question stares at me from an attractive broadside lying before me. Just above the caption, which is set in sixty-point type, is an illustration which helps me make up my mind that my prospects are of many minds — that they consist of several classes. This illustration is Fig. 1.

Under the informative illustration and the thought-creating caption I read this straight from the shoulder message:

"The man who never heard of you is certainly not a likely customer for you. 'I never heard of him!' damns any man with faint praise.

"'I never heard of them!' is no advertisement for a firm on the lookout for sales. But the organization that is both well and favorably known to the right people gets the fullest measure of returns — in sales. We can help you tell your sales story to exactly those people who could use your goods, and who have the money to buy them. We can get you your lists of probable customers — guaranteed ninety-

nine per cent correct, or 5 cents refunded for each name in excess of one per cent returned for incorrect listing. We can help you stimulate that buying urge in *your* rightful prospects — the very folks your sales must eventually come from.

"Start now to increase *your* customer list. Build carefully and wisely — but, get going. Your 1925 sales record will justify it.

"Check this card, and mail it now!"

Fig. 2 reproduces the action-impelling return card which was a part of the original broadside-folder and which is quoted in full, except for the signature. A well set explanation of the type of service the mailer supplies is reproduced as Fig. 3. The signature is as follows: "The Holmes Press, Printed Advertising — Prepared for and Directed

to Your Rightful Prospects, 1315 Cherry street, Philadelphia." The outside reader-teaser of this piece was "I never heard of him!" hand-lettered in deep black against a tan tint block, with the white of the paper giving a third-color effect. Here,

DON'T

let the title of this article scare you away from reading it. It does talk about using direct advertising in the baking field — but it also sets forth clearly a number of helpful principles which can be used in any field, and points out two different types of campaigns that can be used by printers to sell direct advertising.—*The Editor.*



FIG. 1.—Just whom should you address to make the campaign you are planning a success? This illustration, greatly reduced, from a broadside issued by The Holmes Press, Philadelphia, is quite suggestive.

then, is an example—and one of the few out of hundreds of pieces of literature received from printers issued on their own behalf whereon the printer-producer grapples with this ever-

Who are my rightful prospects? *How can you help me increase sales?*

☐ ☐

THE MARK OF COMPLETE SERVICE

THE HOLMES PRESS—
I have checked the card. Send a representative to discuss these questions—without obligation to me.

Firm Name _____
Address _____
By _____

FIG. 2.—Making the return card tie in with the motif of a particular piece is illustrated here.

old and always-new problem of the mailing list—the list with names and addresses of the customer's prospects.

With the aid of the illustration The Holmes Press makes it clear to its prospects that mailing lists may be of varied hues, that business men, cooks, motor-car owners, flappers, farmers, chemists, construction engineers, hardware or other retailers may be the rightful prospects of the advertiser. It chooses this point of attack from which to sell its service.

Could a prospect getting this appeal help but realize that here is a printer-producer who is interested not merely in how many times his Kelly, Miehl, Miller, or any other press,

turns over? The prospect is not so much worried about make-ready as he is about mental impressions. He appreciates care in mechanical reproduction and puts forward the necessity of getting a list of *probable* customers, but he does not blatantly claim or suggest that every person in every walk of life is a possible customer.

Out of an analysis and study of hundreds of campaigns, programs and spasmodic efforts of direct advertising, the two things that have caused poor results most often are: (1) The

The Mark of Complete Service

Your guarantee that you are not buying mere paper and ink, but the most careful and intelligent thought on your particular problem.

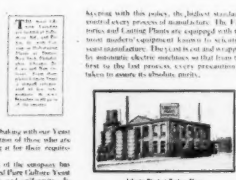
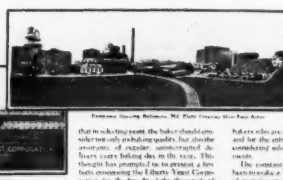
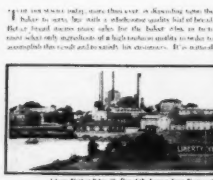
FIG. 3.—Frankly meeting the issue as to what customers buy when they buy from The Holmes Press is pointed out by this reproduction from broadside quoted in the text, and referred to in Figs. 1 and 2.

printer-producer paying little or no attention to mailing list to be used; and (2) the customer doing the same thing!

In almost every case the list of prospects is *vital*. As I wrote into the pages of "Effective Direct Advertising," "Poor Lists Are the Damnation of Direct Advertising." Campaigns

In Back of Every Pound of Liberty Yeast

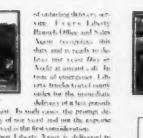
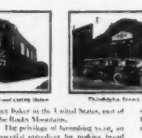
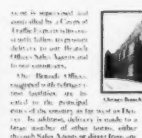
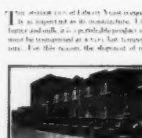
Factories



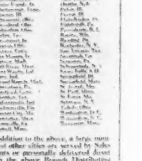
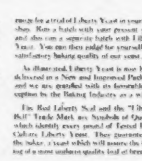
Laboratory Control



Distribution



A Tested Pure Culture Yeast



LIBERTY YEAST CORPORATION - Executive Offices: 50 West 45th Street, New York City - Branches in Principal Cities

FIG. 4.—The open broadside in a campaign of direct advertising to bakers on behalf of Liberty Yeast Company, New York city.



FIG. 5.—Typical examples of the other units of direct advertising which completed the well planned direct advertising campaign to bakers sent out by Liberty Yeast Company, of New York city. Blotters, house-organs and an educational booklet followed the broadside shown in Fig. 4. *Liberty Link* goes to between 3,000 and 4,000 customers and helps to keep interest alive between salesmen's calls. It serves to build up the institutional idea of the Liberty Yeast Company as a big and growing company.

are often a disappointment to printers and their customers because, even with all the talk on the subject and with the combined efforts of buyers and sellers as being handled by the Direct Mail Advertising Association, the mailing list is not given proper attention.

And yet there are exceptions to the rule; the industry in which we shall operate this month is one of them. When you speak of direct advertising (or otherwise merchandising and advertising) in the baking industry, from the standpoint of the *consumer-user*, the list is of secondary importance, for every man, woman and child is a bread-eater.

It is for this very reason — when practically every one is a prospect — that direct advertising, generally speaking, is *not* the type of advertising that should be used to do that job.

One of the most successful of modern merchandising campaigns is that of General Baking Company on behalf of Bond Bread. Originally a contest of home bakers was utilized to give the new brand a good start. The only direct advertising used was the package insert in the wax-paper-wrapped bread, which made clear how the loaf was made and wherein it was *bonded* by the General Baking Company. A house-organ for employees assisted in creating interest in the new brand.

Much direct advertising doubtless could be sold to local bakers in many villages, cities and towns, to aid them in selling more baked goods. Obviously the bond idea could not be used, but variations of the guaranty might be. Package inserts advertising another product might be enclosed with every item wrapped and delivered over the counter or from the wagon or store. Recipe books might build up sales, but, frankly, there is little in the way of appeals beyond this.

But when it comes to selling to the baker, here direct advertising comes into its own. Here again we get back to the statement — from "Effective Direct Advertising" — "The List Is Vital to the Success of Every Direct-Advertising Campaign."

One of the list houses informs us there are 30,745 bakeries in the United States; another states there are 27,416 retailers and 1,039 wholesalers in the baking field; while a third puts the resulting totals still higher. In any event there are sufficient bakeries as prospects for materials and supplies to make a fine list of prospects for direct advertising.

A Michigan manufacturer of bread-wrapping machinery, desiring to bring its mailing list up to date, addressed 2,743 of the bakers in its territory, and received replies from 594, containing information of value to the direct advertiser.

A Brooklyn retailer of bread, partly because he also sells other items which help carry the overhead, has found a house-organ helpful in carrying special direct-advertising offers, sometimes recording as high as a sixty per cent response.

A current campaign that is bringing pleasing comments and favorable results is that of the Liberty Yeast Company, New York city. Here we have a completely rounded-out campaign. Fig. 4 illustrates the opening broadside, which went to a selected list of bakers in the country. Fig. 5 illustrates the other types of appeal. Once each month a blotter is used, of the type illustrated, original in two colors, blue and Persian orange on sepia colored coated stock. This blotter is of a humorous nature, and ties up with the current topic of elections in November. Space is not available to picture the other pieces in the series, but they were quite attractive. For example, the one for February, 1925, carries this thought: "Like Washington and the cherry tree, we're truthful about Liberty"; March, with appropriate St. Patrick's artwork, reads: "Stop marking time — and *march* with Liberty"; April suggests rain and shine, and reads: "Rain or shine — Liberty yeast"; May illustrates one of the company's delivery cars speeding past a traffic cop, with this caption: "No *May* about it — we *do* deliver day or night." These blotters are reminder types, and serve the baking industry from a different angle from that

used in the Liberty Yeast Company's monthly house-organ, *Liberty Link*. One of the 1925 issues of this house-organ is illustrated in Fig. 5. The front cover varies; sometimes it ties up with the industry, at other times with the month issued, and so on. Display advertisements appear on the three other covers of the book; the text is relevant, with a business and human interest appeal. The center spread is taken up with either a group of interesting baking industry views or now and then a similar group directly pertinent to the Liberty products.

A booklet also forms a part of the Liberty complete campaign, as is illustrated on Fig. 5. This booklet, "Bake Better Bread," is of unique mechanical makeup, with the folded-page size, thus giving a better spread for illustrations in the text and yet getting the finished booklet down to a convenient pocket size.

In the Liberty campaign the basic idea is to build good will and through that increase sales. The house-organ never varies in size; different covers are used but the physical appeal is akin to that of previous issues. The blotters are the work of the same artist and bear a close resemblance. This point is emphasized because it enables us to make clear a principle that is often overlooked by beginners in the direct advertising production work. Our principle is that whether you should use similar or dissimilar appeals in a campaign depends upon what your immediate—not ultimate—aim really is. Of course, your ultimate aim in any case is to *increase sales*. If you choose the short-cut method, that is, aim to get immediate direct inquiries, and then follow those leads with salesmen, a little consideration will make it clear that you do not wish to warn your prospect "Here is another appeal to make you inquire."

If, however, direct inquiries are of lesser importance, and your aim is to build good will immediately, so as to smooth the way for salesmen who come on "cold calls," obviously if you can arrange it so that the prospect says, even without reading your appeal, "Here is another appeal from that concern which is trying to sell me eventually," better judgment will call for a close physical resemblance between pieces.

Now if my problem were the opening up of a direct advertising service of my own, the situation would be changed. It could then be assumed that the average prospect would know of the individual, his performances, and his experience in general. A much earlier and more direct drive for inquiries could be made. My plan would, in many details, be on all fours with that in the baking field prepared by The Blanchard Press, Incorporated, of New York city, through its direct advertising department for the Combustion Utilities Corporation. In this campaign the various pieces, illustrated in Fig. 6, were individual units. There was no definite external tie-up. Each piece stood on its own merits, and depended upon the message for results.

The first piece mailed was a letter neatly processed and filled-in on the letterhead of the Combustion Utilities Corporation. This letter was signed by the sales manager of the oven division, and was mailed as first-class mail in an envelope bearing the name and address of the company. The second unit, a self-contained mailing folder, was not mailed until returns from the first letter were in, and the mailing list corrected.

The next piece, a letter on blue linen social stationery containing the imprint of N. C. Rasmussen, the master baker, was mailed under a two-cent stamp. There was nothing on the envelope to indicate that it came from the Combustion Utilities Corporation. The address on the envelope, printed on the flap, simply read: "8 to 10 Bridge street, Suite 918." Five

days later a letter from the local gas company was mailed to the same mailing list, using the gas company's stationery, and the letter signed by the new business manager. The fifth mailing was a self-contained broadside, totally blank on the out-

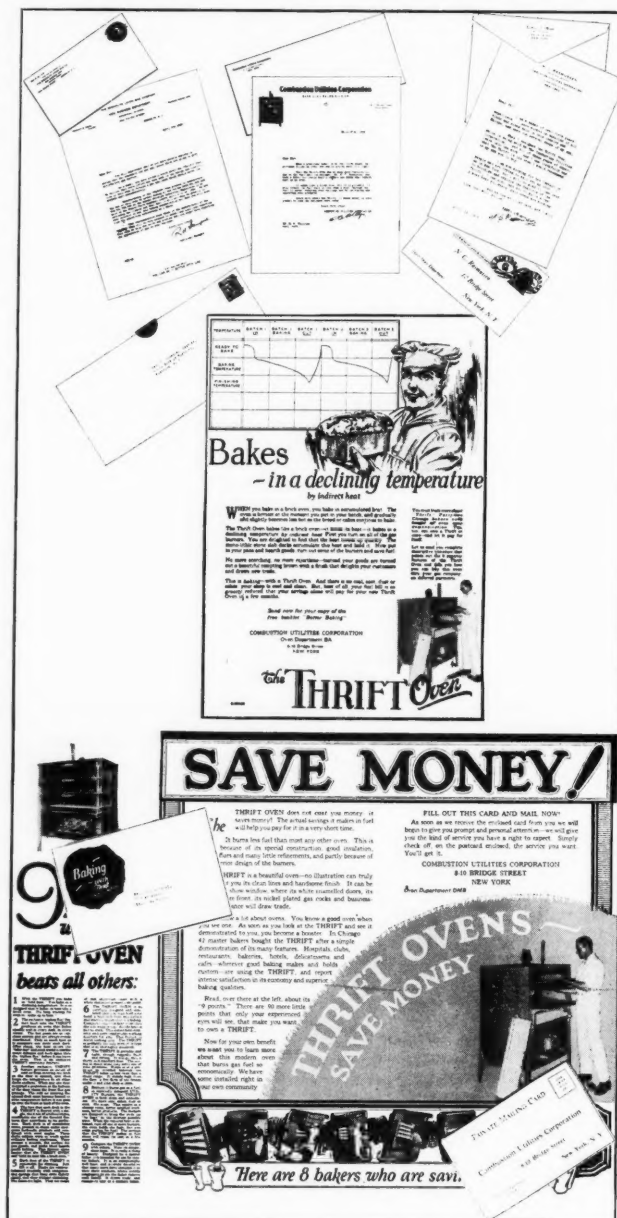


Fig. 6.—From this greatly reduced illustration you can get but little idea of the principle involved in this campaign to bakers, contrasted as it is with that of the Liberty Yeast Company, so read the text completely for the facts. This reproduction will serve to emphasize the dissimilarity of the units involved. Plate lent through the courtesy of The Blanchard Press, New York city.

side. In this campaign to bakers, then, we have five pieces with no tie-up outside, and very little on the inside appeals, to link them together as a part of a single whole.

The following is a statement of the producers of this campaign: "Investigation proved that the bakers on the mailing list opened each piece, and the results of the campaign justified the extra care and work of producing five dissimilar pieces."

Truly, then, in planning direct advertising in the baking industry or in any other field: "Circumstances alter cases."

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

T. L. MCCREADY, New York city.—The several mailing pieces about women's wearing apparel are excellent advertising; artwork and typography are in all instances appropriate to the fine quality of the lines advertised.

C. WOLBER COMPANY, Newark, New Jersey.—All specimens in your latest package are high grade, but the pieces for L. Bamberger & Co. are unusually effective, the folder titled Mannequin Revue, a program for the exhibition of the new autumn modes in women's wear, being especially interesting.

WILLIAM COLVARD, Los Angeles, California.—Your mailing piece entitled "Cards," a sheet of cover stock on which several attractive business cards are tipped, is attractive. It should prove productive of business not only because of the manifest excellence of the specimens shown but as a result of the economy appeal of your plan of printing a combination sheet of cards for various clients at one time once each month. Producing cards for a number of concerns at one impression means that more and better colors, as well as superior design and typography, can be provided at the price of ordinary cards. Other printers might find it profitable to adopt this plan, possibly on other items, too.

MAVER PUBLISHING & PRINTING COMPANY, Pittsburgh, Pennsylvania.—Your work is of very good grade, typography in several instances being excellent. Presswork as a rule is too weak. An excessive amount of ink is generally used, yet even then some characters do not show up, indicating insufficient impression and uneven makeready. You do not use as good a grade of ink as we think you should on letterheads; good work on bond papers requires a heavy-bodied, high-grade ink. Quite obviously the better specimens are those set in Caslon; Cheltenham Bold and Copperplate Gothic, used on some of the specimens, result in displeasing effects—though the display and arrangement are good—for the reason that the types are not sufficiently attractive for this kind of work.

BERNARD A. DORPH, Hartford, Connecticut.—While they are satisfactory, we do not consider you made the most of your opportunity in the arrangement of the specimens submitted. By your opportunity we refer to possession of the Caslon face, the most versatile type available. The sizes used in the letterheads for Wittman and Lundberg are entirely too large; if the same form of arrangement and order of display were followed on a smaller scale the result would have been very commendable. The letterhead for the local typothetae is ineffective as a result of so many lines being set in small sizes of capitals, quite too closely crowded throughout. If the lines were opened up with more white space, and with a line of italics here and

there, or lower-case, to break the monotonous effect of the capitals in mass, a great improvement would have resulted. Cards and folders are more satisfactory than the letterheads, the announcement of the Trayser meeting, printed on gray cover stock, being most interesting in appearance and excellent typographically.

PAUL W. MAVITY, LaFayette, Indiana.—The Centennial Book is excellent in every respect, the typography being far superior to that which is usually found on books of this kind. The cover is especially effective, the design and coloring fitting the figured cover paper to excellent advantage. The ad. pages are handsome and consistent with the best standards for this class of work, the advertise-

ments, mostly "cards," being in one or two related type faces. Both you and Mr. Bauer are deserving of high praise for your work on this book.

ORTLEB INK AGITATOR COMPANY, St. Louis, Missouri.—The booklet, "A Great Improvement for Cylinder Presses," is interesting in appearance and quite satisfactory typographically. The colors of the cover are pleasing, although we consider the word "for" is entirely too small in relation to the other words of the title. The four-page illustrated letterhead is excellent, the arrangement of the half-tones on the inside spread being unusually effective.

THEODORE E. FREDERICKSON, Greensburg, Pennsylvania.—While the program booklet for the picnic of employees of Kelly & Jones is interesting, it is not satisfactory from the standpoints of typography and presswork. In the first place, the light brown ink is too weak, and so the small type in which the text is set is difficult to read. The cover would be satisfactory if printed in a darker color of ink and if, in addition, the impression were stronger. The ad. page on the inside of the front cover is not pleasing, first, because there is no page border and, second, because it appears wholly lacking in unity. The whitening out is very bad, too, the large ad. at the top having a superabundance of white space, whereas the one in the lower left-hand corner is decidedly too crowded. The effect of an even whitening out should be apparent in pages of this character. Except for the combination of unrelated types in some of them, the remaining pages are satisfactory, except, of course, for the weak printing of the pale color used.

THE MAYERS COMPANY, Los Angeles, California.—Your mailing folder, "Before You Say Let's Go," is excellent in every respect, but the most effective thing about it is the comparison provided between a dummy for a folder and the finished product, which are mounted on the inside spread of the larger folder. This idea is very interesting, and should prove influential, since it means a certain assurance of your ability, and of final good quality. It is a high type of advertising, unusual even for printers and advertising agencies.

RENNOUS-KLEINLE DIVISION, Pittsburgh Plate Glass Company, Pittsburgh, Pennsylvania.—The announcement of your new building is in all details representative of the best in the graphic arts. It is dignified and suggests the highest quality, and as a representative of your company reflects the same character upon the institution. Pittsburgh Plate Glass Company advertising has always been of a fine type, characterized by the best of papers, engravings, typography and printing.

DEAN W. GEER COMPANY, Oshkosh, Wisconsin.—"If the Days Are Too Short" is a fairly satisfactory booklet, but that is all, from

Please Post or Publish



THIRD ANNUAL EXHIBITION OF FIFTY BOOKS OF THE YEAR & SECOND ANNUAL EXHIBITION OF COMMERCIAL PRINTING

This Exhibition Assembled & Shown by
THE AMERICAN INSTITUTE OF GRAPHIC ARTS

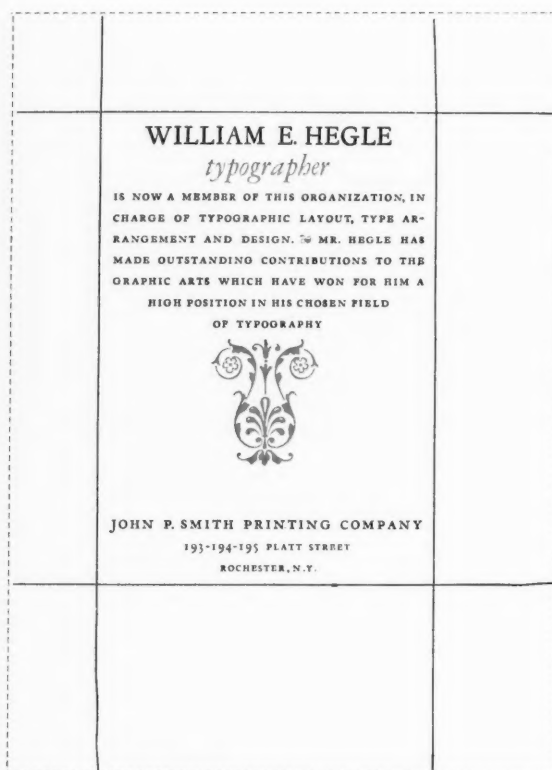
The Newberry Library
60 WEST WALTON PLACE, CHICAGO

September 21 to October 15, 1925

Daily, 9 A.M. to 10 P.M. [except Sunday]

THE LAKESIDE PRESS, CHICAGO

Broadside in the pleasing colonial manner announcing an exhibition of fine books by William A. Kittredge, Chicago, Illinois. The original—12 by 18 inches in size and printed in red and black on white antique paper—is an unusually handsome piece of work.



Cover and title page of beautiful brochure by William E. Hegle, of the John P. Smith Printing Company, Rochester, New York. The stock of the cover, at the left, is black hand-made "quality," having deckled edges, printing in red and gold, the former used for printing the rules. The title page, at right, is printed in deep red-brown and black on heavy white antique paper, also with deckled edges. The page size is $7\frac{3}{4}$ by $10\frac{1}{2}$ inches.

a typographical and printing standpoint. The copy of the text is very good, however. An interesting feature is the second cover of deep gray-green stock, on which the continuation of the front title, "We'll Use the Night to Serve You," is printed. This second cover, however, would be much better if of black stock or if printed on white stock in black ink from a reverse etching. Obviously a suggestion of night was the effect sought, else why a second cover, conforming to end leaves, of darker shade than the outer one, which is light gray. The title on the front cover is unpleasantly placed, the effect of the page, as a consequence, being monotonous. The illustrations in the text are very good and are well printed; the presswork is the best mechanical feature of the booklet. However, the type pages are too short in relation to the paper pages and the top margin is quite decidedly too wide. The fact that there is a large amount of white space, the margins all around being wider than customary, compensates to some extent for their improper apportionment.

JOHN P. SMITH PRINTING COMPANY, Rochester, New York.—The booklet announcement making known the association of William E. Hegle with your company is de luxe in every sense of the term. We do not consider that you have over-rated Mr. Hegle's ability. In fact, if we knew nothing whatever about him—and we do—the appearance of this book would justify rating him among the country's top-notch typographers. The cover and the title page are reproduced herewith.

H. BOOTH, New Bedford, Massachusetts.—We are reproducing two of your interesting business cards because they are "catchy" and unconventional. The dignified title

of the menu for the bowler's banquet makes it seem entirely improper to use lower-case letters for the beginning of words.

E. M. JACKSON, Charlestown, West Virginia.—Typography is excellent on the blotter in which an illustration-ornament of a man pulling a hand press appears in the center. The breaking up for color is not good, however, and the effect of too much color is given. The rules of the border instead of the small lines in the top and bottom panels should have been printed in the orange. The word "Printing" in brown should be set in heavier type, in which case it could be printed in orange, which would reduce the number of colors, although the ornament would have to be printed in just the one color, green, but that would mean no loss, as the little orange there is in it doesn't count for anything. Four colors are too many for a blotter, unless, of course, there is a process illustration in the form. As a result of the division of points of interest, due to the use of so many colors, the shot is scattered, so to speak, and the message doesn't strike home. There should be unity for art's sake, if not for the sake of a more effective presentation of the message.

FREEMONT PRINTING COMPANY, Freeport, Illinois.—The mailing folder, "Illustrated Printing Commands Attention," on the inside spread of which are a number of silhouetted illustrations printed in red from Ben Day plates—forming a background, so to speak, for the type in black—is excellent in every respect.

THE HOLLENBECK PRESS, Indianapolis, Indiana.—"Purse or Personality" is one of the most interesting and attractive hard-bound books of tiny proportions that we have seen. Of extremely small page size and having few pages, the book is executed and bound in such manner as to suggest a miniature

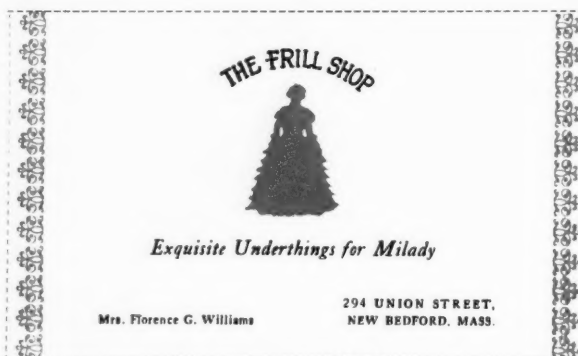
THE VINING PRESS

complete printing service

76 MIDDLE ST., NEW BEDFORD, MASS.

HARRY BOOTH

[PHONE 4260]



Interesting business-card arrangements by H. Booth, of the Vining Press, New Bedford, Massachusetts. Mr. Booth's card is in orange, yellow tint and black on India tint stock. The Frill Shop card is in black and pale blue on white stock.

limited edition volume. Workmanship throughout in all details is of the highest order of excellence. The covering paper of red stock, splotted with deep green and gold, is rich looking and attractive with

are featured by interesting themes with illustrations that are decidedly "catchy."

CONAWAY & COBB, Indiana Harbor, Indiana.—In general your September blotter is first class;

phone number were in smaller type, the word "Printing," at the bottom could be set in the center of the same line. That would provide space for making the top display larger without resetting

With the Compliments of the Publisher



*"Trifles Make Perfection, But
Perfection Is Not A Trifle."*

THIS LITTLE BOOK was printed "JUST FOR FUN." We thought you might enjoy possessing a copy for your private library. It is a limited edition and in all probability will not be reprinted. This fact alone should insure its preservation. But the subject matter is, we trust, worthy of the reader's attention. Incidentally, of course, it may serve to call attention to our business of book printing for advertisers and to indicate the respect we hold for the "little things"—the trifles that go to make up the perfection of a completed piece of work in the printing art

THE FAITHORN COMPANY, Engravers and Printers
500 Sherman Street, Chicago • Harrison 6231

The little booklet—reproduced actual size with the card mount in connection with which it was mailed—is a real book, leather bound. For particulars read the item of The Faithorn Company, Chicago, who produced this unique piece of advertising.

the cream-tinted stock over the hinge—and the title is stamped on the backbone, too. Typography in Monotype Cochon is excellent.

HORACE CARR, Cleveland, Ohio.—It is like old times to be privileged to view once more a package of specimens of your work, and we know our readers will be glad to see your name and your work represented in this column again. Two interesting examples of your work are therefore being reproduced.

THE FAITHORN COMPANY, Chicago, Illinois.—We doubt if any publicity you have ever issued will do more to spread the name of Faithorn—and indirectly benefit you—than the booklet "Little Things," which, although only 1 1/8 by 1 1/4 inches in size, is bound in leather and has a gold-stamped title. We are reproducing it in connection with the card on which it was mounted for mailing, the card being 6 1/4 by 3 1/2 inches. For the information of our readers we quote the foreword page, which suggests the title and accounts for producing the booklet in such small size: "This little book is to suggest the importance of the little things. In the production of printed matter for advertisers it is often the little things that make such a difference in the final effect. Faithorn printing approaches perfection even in trifles." Remember, readers, the foregoing filled a page, and in six-point. Remember, also, it is mighty appropriate to the work of typographers.

TYPOGRAPHIC CRAFTSMEN, New York city.—"Just Type" is an interesting and attractive hard-bound book of small page size and few pages. The ornamental paper glued over the cover boards gives the booklet an effect of distinction that will get attention, even though there is no title on the cover.

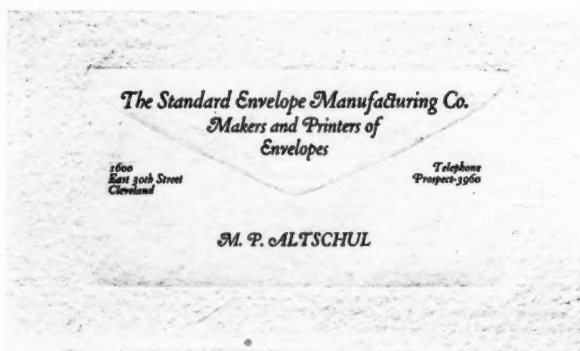
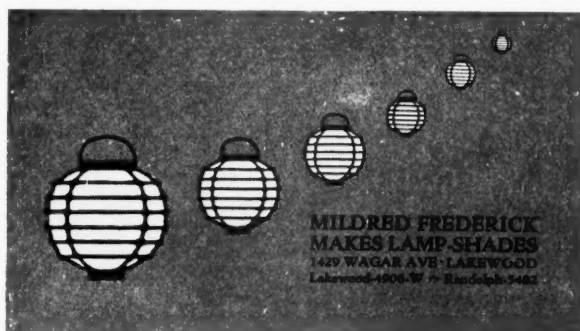
THE ALBEMARLE PAPER MANUFACTURING COMPANY, Richmond, Virginia.—Your blotters advertising the publicity value of blotters, and announcing a contest in their execution, are striking in design and

the essentials have been well handled. The main display line, "Fishing," is too small in relation to the amount of copy it covers, as well as in relation to the size of the blotter. Since it is printed in color the line should have been set in bolder type to give adequate "body" to the color, which is relatively weak in value. If the address and tele-

any of the other matter. The type in which the word "Printing" is set is, of course, crude, and the rules at the ends of this line—as well as at the top display—ought to be eliminated. Needless excrescences of this sort are taboo in good typography.

F. E. ELLICKSON, Regent, North Dakota.—Arrangement and display are particularly good on your specimens, though line spacing is sometimes not as good as it might be. Related lines are not always grouped and unrelated items separated by variations in white space. Your work fails of complete effectiveness and will continue to do so—even though your already apparent ability in arrangement is improved—because your types are not good ones. Engravers' Old English, Copperplate Gothic and New Caslon, a moderately bold roman, are not by any means choice equipment for general job printing. If you had Goudy Old Style, for instance, one of the very best jobbing faces ever produced, you could have set every one of these specimens in the one font and they would all be far and away better than they are. After all is said and done, good type is the most essential item in the execution of good printing.

THE MARTIN CANTINE COMPANY, Saugerties, New York.—"Martin Cantine and His Papers" is one of the most beautifully printed booklets we have examined in months. It is proper that it should be, promoting, as it does, the general excellence and printing qualities of your paper, which, obviously, were used for the booklet. The Goudy Old Style, a large size of which is used for the body of the booklet, shows to excellent advantage on the white dull-coated stock. The top margin seems a little wide and the front margin somewhat narrow, although margins are practically quite ample if not esthetically proportioned. The embossed cover is de luxe in every sense of the term: the book as a whole reflects the finest taste, which, in turn, must reflect upon the product.



Unique and effective cards by Horace Carr, Cleveland, Ohio. The upper one is in blue and black on white stock, the lanterns and blue tint background apparently being printed from wood or linoleum blocks. On the lower card a hot stamped panel appears in the center, giving a good representation of the back of an envelope, with the main display printed on the flap.

A PORTFOLIO OF WORTHY BOOK PAPERS

DEMONSTRATING THEIR AFFINITY
FOR TYPE IMPRESSIONS
TOGETHER WITH A SERIES OF DESIGNS
COMPOSED WITH TYPE MATERIALS
IN THE MANNER OF THE
EARLY BOOKS



WORTHY PAPER COMPANY ASSOCIATION
MITTINEAGUE

Beautiful title page set in Garamond. From portfolio of the Worthy Paper Company Association. Original in red and black on toned laid antique stock. Page size 9 by 12 inches.

THE J. E. AVERY PRINTING COMPANY, Columbus, Indiana.—First let us compliment you on your excellent letterhead. Although printed in black only, the delightful harmony between type and illustration, and good paper, make it score high. The folder, "The Craftsman," is unusually effective, and the process illustration of the worthy gentleman in the act of inspecting a sheet just off the press is excellent and handsomely printed. The whole effect of the page is mighty good, too, the color of the stock and the border in brown harmonizing nicely with the process illustration tipped onto it. The initial "T" on the third page should extend farther into the margin at the left in order to decrease the extremely large square of white space that is broken into the type group. The whole type mass, moreover, is a little too low in the panel. We believe, furthermore, the type of this page might, to advantage, be larger, thereby more nearly in proportion to the page size, although the page is neat as it stands—neater, if the word is to be used, than if the larger type suggested were employed. What we are thinking about is making it more impressive, more in keeping with the page and the importance of the message. This is more in the line of suggestion than criticism, not merely to apply in this instance, but wherever the same considerations might be involved.

LYNDON M. NORGREN, Brooklyn, New York.—Your work is excellent. The program-booklets are surely a refreshing change from the usual run of work of this sort that is submitted to this department. The advertising pages of the Grand Concert

program of Zion Luther League are, we think, the most beautiful pages of the kind we have seen. We take great pleasure—and some satisfaction—in showing one of them in recognition of your ability and as proof of a point we have been making in this department regularly for years. Throughout the entire book of thirty-six pages and cover there is not a single line of any type other than Goudy Old Style, a "crackerjack" face, as the booklet demonstrates, and one of the best, we repeat, for general all-around printing. To the reader of THE INLAND PRINTER who most decisively proves that the page shown can be improved by the use of several type faces, as is customary in work of this nature, the editor of this department will award a copy of his "Type Lore" or "Modern Type Display," value \$5. The offer is good for only one book: letters and reset-

tings submitted will be printed in the Typography department of a future edition and readers of the department allowed to make the decision.

ONANDAGA PRINTING COMPANY, Syracuse, New York.—The announcement of the Syracuse Typesetting Company, executed in the handsome new Garamont type, is not only beautiful typographically but is printed in pleasing colors. The rules in green might have been just a little thinner.

FINLAY BROTHERS, INCORPORATED, Hartford, Connecticut.—Your advertising booklets, "Envelopes" and "How and Why," are pleasing as booklets and should prove effective publicity for you because of the helpful material contained in the text, points about which most advertising managers and buyers of printing generally know much less than they should. Typography is clear and dignified.

EGAN PRINTING COMPANY, Dallas, Texas.—"Two Types" is neat typographically, but has a more effective kick than other blotters of equally good typography by reason of the use of two type characters inserted in slits of the blotter. In connection with the caption, "Perfect New Type in Every Job," these make an effective appeal and stress an important point.

WILLIAM ESKEW, Portsmouth, Ohio.—Recent blotters are consistent in every way with the excellence of those you have submitted in the past.

MICHAEL M. MOHN, Lancaster, Pennsylvania.—Specimens most recently submitted are very satisfactory in all respects, the typography being attractive and dignified.

H. ROSE, Cambridge, Massachusetts.—"What's in a Name," the folder of the Cosmos Press, is interesting and attractive—representative of the best in paper, typography and printing.

ADVERTISING AGENCIES SERVICE COMPANY, New York city.—That it is quite unusual and remarkably effective are the outstanding impressions we get from your broadside, "40 Practical Examples of Creative Typography," on which forty handsome advertisements are reproduced in miniature. We wish there were fewer so we could show the broadside complete, but it is too large to be reduced to

"Depend on NEUSTADT for dependability"

LOUIS NEUSTADT, Ph.G.

DISPENSING CHEMIST

"Prompt Service"

Telephone
Atlantic 6028

7202 Ft. Hamilton Pk'y
at 72nd Street

Compliments of

EDITH & ALFHILD

Tel. Berkshire 6897

C. A. HANSEN

Hardware and Housefurnishings

BUILDERS' HARDWARE

ELECTRICAL SUPPLIES

RADIO SUPPLIES

6007 Ft. Hamilton Pk'y

near subway station

Just a page from a program booklet, showing marked contrast to the usual page of this character and demonstrating the results possible when one type face only is used. Lyndon M. Norgren deserves a lot of credit for one type face, of which this is a sample page. One type face, Goudy Old Style, was used throughout.

any size in which we might show it and leave anything clear and sharp. Our readers will have to be denied a view of what is an inspiring and instructive exhibition of fine typography.

PRESS PRINTING & BINDING HOUSE, Riverside, California.—All specimens submitted by you are excellent: they have the sparkle of interest that always follows as a natural result of skilled unconventionality.

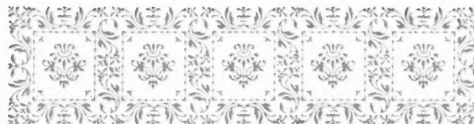
EDMUND A. TOWNLEY, New York city.—We agree with you that in the production of the booklet—rather brochure—"The Trip of a Tree" a rather difficult subject is here handled in a more or less delicate way. The cover and end leaves are a representation—and a fine one—of figured mahogany wood; the cover design printed in gold and embossed creates a fine effect. Typography and printing are high grade throughout and reflect considerable credit upon the printers who produced it, Eaton & Goettinger.

HARKEY-WISE PRESS, Fort Wayne, Indiana.—Although the color effect is somewhat too warm to the altogether pleasing and the light green ink in which the small body type is printed is trying on the eyes, the general arrangement of the blotter entitled "True Service" is quite satisfactory and no great criticism can be made of it.

LUMBERMAN'S PRINTING COMPANY, Seattle, Washington.—"Satisfaction," the booklet for the Metropolitan National Bank, is exceptionally good in all details, the rendering of the halftones in brown ink on India tint dull-coated stock being the outstanding feature.

THE McMATH COMPANY, El Paso, Texas.—Your house-organ, *Printing Plus*, a folder of six 8½ by 11 inch pages, is interesting in format and because of that unusual form has considerable distinction. Another good feature is the reproduction of examples of your work in full size and in colors. The contrast between the covers for *The Goat*, one of which is in black only and the other in brown and blue, the form being the same, makes such an apparent improvement as to impress all recipients with the advantages of color, which, of course, means more business for the printer. Mechanical workmanship on the issue is of the highest order of excellence.

BOSWORTH PRINTING COMPANY, Albany, Georgia.—The letterheads you submit, all of which are similar in arrangement and featured by the use of Caslon italic for main display line, are nicely composed and well displayed. They are not nearly so pleasing, however, as they might have been, because of the poor use made of colors. The heading for

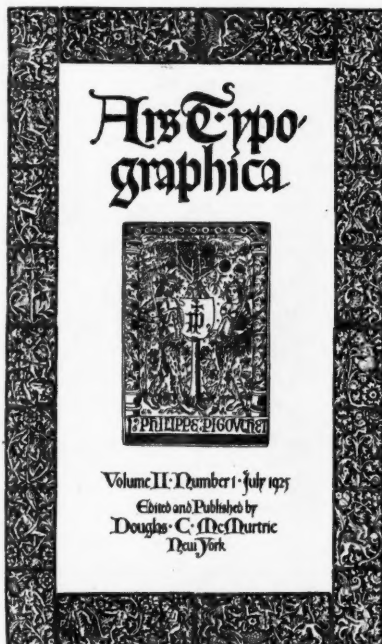


EDITORIAL COMMENT

WITH the first issue of its second volume *Ars Typographica* changes editorship and auspices of publication. The magazine was conceived and edited by the distinguished type designer Frederic W. Goudy, and published by The Marchbanks Press. It was possible for Mr. Goudy, however, to issue it only as an occasional publication, and both he and the present editor feel that its regular issue as a quarterly will fill a real need in the typographic field. In view of the prestige the journal rightly gained in only three issues, its new sponsors fully appreciate the expression of confidence by Mr. Goudy and Mr. Marchbanks in turning over to them its name and goodwill.

It should particularly be noted that the issue of Volume II, Number 1, precedes the publication of Volume I, Number 4. Mr. Goudy desired to complete the first volume himself, and it is eminently desirable and proper that he do so. This fourth number will therefore appear as soon as it can be completed to his satisfaction.

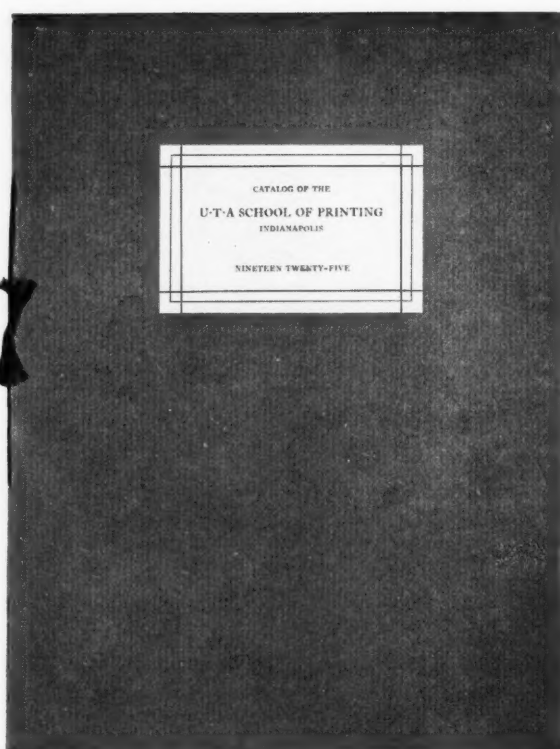
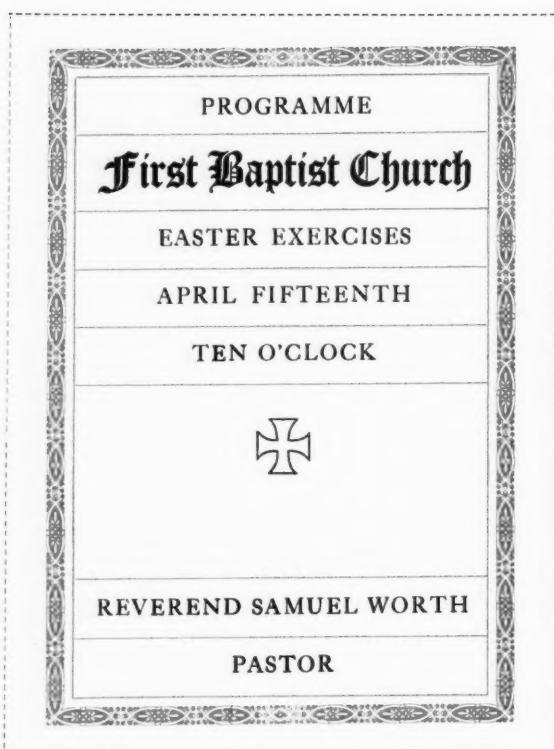
As will be evident, both size and format of *Ars Typographica* will undergo no change. Mr. Goudy has consented to serve on the board of editors, the other member at the present time being Mr. Elmer Adler of the Pynson Printers.



Douglas C. McMurtrie deserves the support of every typographer and printer in the land in recognition of his enterprise in reestablishing *Ars Typographica*. This publication, as many readers of this department will recall, was issued several times some few years ago by Frederic W. Goudy and Hal Marchbanks. A publication of this kind, the chief aim of which, as stated, is to "stimulate research and scholarship in the typographic field," does not compete with the established trade papers, necessarily of a more general character. *Ars Typographica* will appeal to those who are most seriously interested in the craft and will help to stimulate a higher regard for it both inside and outside. Those ambitious for the highest attainments of the art should subscribe; the editor of this department urges his readers to rally behind Mr. McMurtrie and help keep this fine thing alive and going. The editorial page (above) gives a good idea of the appearance of the text pages, which are 8 by 12½ inches, the main articles being set in eighteen-point original Caslon, subheadline items in twelve-point. The cover is shown at the left.

the Real Estate Board is the best of the lot and would be high grade were it not for the fact that the orange is too light for the initial letters of the main display line. Since the color is very good for the background of the monogram, the solution of the problem was to use initials of heavier type. When two colors are used in a piece of printing the items in the weaker color, in this case the orange, should be of relatively heavier tones so that the

weakness of the color will be compensated for in the thickness of the characters. Since, of course, you may not—and probably do not—have bolder types to harmonize with the Caslon, we suggest that in similar cases the practice of printing the initials in color be avoided and the color otherwise applied. The orange is even weaker on the heading for the Albany Hotel, in fact, decidedly too light. It was an indication of very poor judgment to print the small line, "Office of the Manager" in this weak color; the line is all but impossible to read. These same points also apply to your own letterhead, while the blue used for the second printing



Effective typography and printing from the U. T. A. School of Printing, Indianapolis, Indiana, submitted by Glenn M. Pagett, instructor in typography. The program title at the left, the approved and conventional style for display of a religious nature, is in black and vermillion on buff paper. The original of the booklet cover at the right is especially beautiful. The white label, tipped inside a blind stamped panel of the light soft green stock, is printed in light olive and black.

of the hotel heading is too near the value of the brown, too deep in other words, to have any color or decorative value. Cold colors, such as green, blue and violet, should be lightened with white and made tints to give the essential contrast to black, brown and other dark colors. Warm colors, on the other hand, should be used in full value.

GLENN M. PAGETT, U. T. A. School of Printing, Indianapolis, Indiana.—We are delighted to number you among the particularly able contributors to this department. The specimens you have submitted are of the finest quality, as is demonstrated by the three representative examples reproduced.

MORRIS REISS PRESS, New York city.—"It's Straight From the Shoulder" is an interesting, effective and attractive broadside.

BRITTON PRINTING COMPANY, Cleveland, Ohio.—"What Ten Cents Will Buy" is an unusually attractive folder, on which the typography is beautiful and effective. It also has a unique theme and we believe on account of that, and because of its excellence as a specimen of your work, it will get over.

W. B. CONKEY COMPANY, Hammond, Indiana.—Our compliments are tendered you upon the unusually attractive cover of the booklet for Elmwood

inner margins are too wide, the top margin less noticeably so, and the front and bottom margins are too narrow. The initials are too narrow to harmonize with the Caslon type, also too small in relation to the page size and the size of the body type.

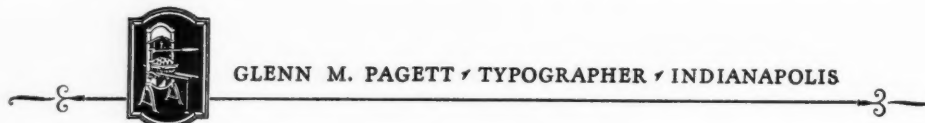
S. VANCE CAGLEY, San Francisco, California.—Your Kentonian blotter, which, in a most graphic manner, shows the number of characters of different sizes of Kentonian and Cloister Bold (Linotype) it is possible to get in different measures—marked off by a pica scale printed in a second (faint) color—is very effective. The various other specimens submitted are of uniform quality, although we feel we should warn you of a tendency toward the use of colors that are on the verge of being too weak to make the type easy to read.

A. L. PARKS, Cambridge, Maryland.—In arrangement and display the specimens you submit are satisfactory, but the work is nevertheless poor because the type faces are not pleasing. If you had just one series of up-to-date type, like Goudy or Garamond—or the old-timer Caslon, which despite its age is still "Keeping Up With Lizzie"—the appearance of your work would be one thousand per cent better even as arranged. One can

very satisfactory, while the cover in colors, mostly executed with typographical ornaments and borders, is one of the cleverest of the kind we have ever seen. The method usually results in a fizzle, so your credit is all the greater.

SIDNEY A. STORER, New York city.—The catalogue for the exhibition of paintings and sculpture, issued as the year book of the Grand Central Art Galleries, is executed in a manner in keeping with the character of the subject, which obviously demands the best printing. Typography is excellent throughout and the numerous halftones of paintings and statues, among the most difficult of subjects to print, are executed in the finest possible manner.

SCHENLEY HIGH SCHOOL PRESS, Pittsburgh, Pennsylvania.—We note one bad tendency in the last package of specimens sent us: You do not seem to realize the importance of variations in the length of lines of display. A group of lines almost but not exactly the same length looks awkward, hence bad, because of ungraceful contour. A group should either be squared up—that is, all lines should be of even length—or there should be a pronounced difference in their length. The Gillespie invitation to the exhibition of paintings, and



Interesting and yet dignified notepad design of Glenn M. Pagett, U. T. A. School of Printing. The original is in brown ink on toned antique laid paper.

Park Cemetery and the presswork on the whole book. The colors of stock and ink on the cover—deep green and lavender—are in excellent taste, also quite pleasing on the light green-tinted stock, mottled with pale purple. The faults with the book are esthetic more than practical, but we can not refrain from pointing out the fact that the

not do good work with poor tools and the motto applies more particularly to typography and printing than to carpentry, the craft to which it is most generally applied.

THE APPLETON PRESS, Appleton, Wisconsin.—*Spurisms*, your house-organ, is decidedly interesting in both format and content. The typography is

the orchestra's annual concert ticket are illustrations of this error. The programs are better, but the card "Read Books on Printing" is too ornamental, the decorative features, by their great prominence and extent, overshadowing the type, the body group of which is almost lost. More white space and less decoration, please.

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Good Typography Appreciated by Edward W. Bok

Merton, Pennsylvania,
October 5, 1925.

My dear sir:

I have been away all summer, and have just had brought to my attention your frontispiece reproduction of a sentiment of mine in your July issue. Will you let me send you therefor my belated thanks? I am a lover, yes, a worshiper of good typography, and you carry out a theory of mine that a typographical presentation can be just as effectively artistic and beautiful as an illustration. I am proud that you should have made anything I wrote a medium through which to express such an excellent piece of typography. Thank you, and believe me,

Very sincerely yours,

Edward W. Bok.

The Editor of
The Inland Printer.

B
OK



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Contrast for Orange on Blotters

A Kansas printer submits a blotter in orange and black which does not look good because the mass of orange is too great for the weak, brownish black used. If a halftone black strongly toned with reflex blue were substituted it would work an improvement. For a better contrast, use reflex blue.

Slip-Sheets Stick to Print

"The sample herewith was cut from a card which I printed on a large platen press. It is a special waterproof stock. The job was made up of wood type. It required a large quantity of ink, and to make it cover well I added kerosene to the antique book black ink. We used newspaper to slip-sheet the job, and when we took out the slip-sheets the ink lifted from the card and made a very rough-looking job."

Answer.—The slip-sheet which answers best and would have saved you this trouble is special oiled Kraft slip-sheet. Consult your paper house.

Transferred Blemishes in Halftones

An Indiana printer submits prints of halftones printed on a platen press which show transfers made by the form rollers. The impression made on the form roller film of ink by the form at one impression is plainly visible in the ineffective inking of the following impression. High-light lettering of the halftone is duplicated in solid transfer by the form rollers. The printer states trial of three sets of plates and three different makes of ink failed to remove the "ghosts."

Answer.—The make of press you name requires a vibrator on the form rollers to print halftones profitably. If your press is not fairly new, the roller saddle springs should be renewed when you add the form vibrator roller.

Printing on Thirty-Gage Metal Plates

A printer in Washington, D. C., writes: "We wonder if you can give us any information as to a difficulty we have had in printing on metal from hand-engraved rubber plates. These rubber plates are cut by hand from rubber gum which is used by manufacturers of metal signs, and these people seem to get perfect results in printing from them. The difficulty we have had is in getting heavy lines on the edges of the lettering and, in cases where the solids are large, in leaving thin spots or bare spots in the centers of these solids. The metal we have tried to print on is thirty-gage, which is so thick that ordinary makeready has little effect."

Answer.—A press with vibrators on the form rollers, a halftone ink suited to the form, press and metal plate (polished or mat) and an underlay in register so as to support the solids are required. The composition rollers should be in good condition and set so as to roll the form firmly and still not show roller streaks. Some overlaying is necessary to compensate for the naturally weak impression toward the center of the form.

Aluminum Ink

A Texas manufacturer has adopted aluminum as color of ink to be used on all his printing. He asks if it is practicable.

Answer.—Aluminum ink works fairly well if adapted to the paper used. The printer should consult his inkmaker so that aluminum ink may be had of suitable consistency for the papers used. Like white, aluminum has two weak points: It does not print sharp on fine type like six or eight point and it shows up well only on dark colors of paper. These drawbacks and its cost make aluminum a rather costly ink to use.

Printing on Imitation Leather

A Pennsylvania printer writes: "Customer wants trademark, mostly solid color, imprinted on imitation leather, bright green or red to be used. Can this be done satisfactorily on platen press? What kind of electro or etching should be used?"

Answer.—Not knowing what the form is like, we can only state that it may be printed on a platen press of sufficient size to suit the form and with vibrators on the form rollers to amply ink a solid form. Use a high-grade bond or cover ink. If the leather is to be exposed to friction or the elements, copal varnish should be applied over the impression after it has dried.

Note on Grippers From Press Builder

A leading press builder writes as follows: "In the August INLAND PRINTER, page 734, last column, you gave one of the tests for rebound of grippers. I thought you might be interested to know what we have found along this line. It has been our experience that a gripper which does not rebound will take a slightly shorter gripper hold at high speed than when turning by hand. This is to be expected, and it stands to reason that the grippers can not get a sheet quite as early when running fast as when running slow. If the grippers rebound they will almost always get a longer gripper hold when running fast than they do when running slow."

Point System of Makeready

A New York printer writes us asking for an explanation of the "point system" of makeready.

Answer.—The point system is a general term and may be briefly described as follows: The form is put on the press, all units made type-high (except vignettes, a sheet lower) and position O. K. obtained. Two drawsheets are placed on top of the packing, but the top one is not pasted. Holes are punched in the packing. The extra (top) drawsheet is removed and used as base sheet, to which all cut overlays, such as the chalk, are attached. By means of the punch holes this extra manila with cut overlays may be registered. Vignette edges yield nicely to cutting out and beveling of the manila sheet. The packing is cut out the thickness of the chalk overlay paper beneath chalk overlays to save patching on pages without chalk overlays.

Chalk Overlay

An Indiana printer asks for details of preparation of the chalk overlay used to print plates.

Answer.—You will get this information from the A. M. Collins Manufacturing Company, Philadelphia.

Automatic Repressed Felt Blanket

A Massachusetts printer asks the name and source of embossing blankets.

Answer.—The automatic repressed felt blanket is manufactured and sold by the New England Newspaper Supply Company, Worcester, Massachusetts.

Gold Ink on Rough Cover

An Indiana printer made one impression with ready-mixed gold ink on a rough cover paper and the result was disappointing. He asks how this work is done.

Answer.—One may print with size to serve as primer and then print on the size with gold ink. Ink to be mixed as used is preferred to the ready-mixed gold ink, or one may print with size and dust with bronze powder before the size sets.

Wrinkles on Offset Printed Sheet

A Nebraska pressman writes: "I have tried your advice about the wrinkles in the back end of the sheets; it has helped me a great deal, although it has not altogether solved the problem. I believe a great deal of my trouble has been in the paper, but I am having a hard time trying to convince the manager. We have installed a few hangers, and the paper that has been hung up over night runs the next day without a wrinkle, but that means extra expense. I believe the only way out of it would be to install more hangers; they tell me it is being done in other shops without hanging the paper. If you can give some more advice I shall appreciate it very much."

Answer.—If the trouble is caused by the sheets not being flat and having curly and wavy edges and being more full there than in the center, you may determine this by measuring the sheets and by noticing how the sheet is carried by the grippers. The one and only satisfactory and economical remedy is to install a paper-seasoning or conditioning machine.

Letters Punch and Rules Slur

A Kansas printer writes: "I am enclosing copy of a 12 by 18 bill, showing where the ends of lines toward the center of the double-column matter punched through, in some cases tearing the sheet. Is this caused by the lockup or by some other cause? Is it caused by a slight bowing or raising of the inside edges of the columns? If so, would you avoid it by running a slug or two horizontally right across the bill instead of all the spacing material running vertically between the columns? I enclose another copy of job showing a slight blur in the print of the rules at top of sheet. I could not overcome this, although I did not in this case attach a piece of cork one pica thick to the string I ran close to the rule. The packing was just a trifle soft; perhaps too many sheets were used. This is sixteen-pound stock. I did not have this trouble with same job on twenty-pound stock at another time, nor on filing on back of this sheet, as you will notice."

Answer.—To keep the end letters in the short lines parallel to the grippers on clam-shell impression type of press from punching, the platen must be made parallel to the form and a very thorough, carefully graduated overlay used when printing a large, heavy form. You have tried to print this form with a strong impression all over it and without throwing the upper edge of the platen toward the form. Such a form as this is more easily printed (with less time) on a Colt's Armory or pony press. The slur on the rules on the second job is most easily stopped with corks, but may be avoided with a carefully made overlay, which requires more time.

Gold Leaf on Dark Cover Paper

A Michigan printer writes: "Our head pressman would like to have you send him a formula on how to print gold leaf on a catalogue cover. It will take the place of the gold ink we are now running as a sample, which we enclose."

Answer.—A very nice effect may be secured by printing in size on dark-colored cover paper, overprinting with brilliant gold ink and embossing or by printing in size and bronzing with brilliant bronze. If you are determined to use gold leaf, get gold leaf (either in roll or book form) and the special size to be used with it. Ink up platen press (Colt's Armory type preferred) with size and make ready as usual. Make a frisket of oiled manila drawsheet or paraffined paper ready to slip over the grippers later. Print ten or twelve impressions. Have two or three workers ready to apply the gold leaf. Place the frisket over the grippers, lay the gold leaf on the sized impressions, feed the sheets through the press the second time and the impression through the frisket will fix the leaf on the size. When dried the leaf is brushed off with cotton or fur.

To Avoid Workups of Monotype

"Will you kindly give us what information you can to avoid workups in monotype? We have considerable trouble with workups with monotype on cylinder presses."

Answer.—The press should be on a level foundation and the air spring right for the speed of press. Poor justification should be avoided, and neither bed clamps nor quoins should be locked too tight, as this causes springy form, prone to work up. Strips of three-ply manila tag board one-eighth inch wide may be stood on edge between the outside edges of the form and the surrounding furniture, and in a pinch, between the lines of monotype, which is wider at the top than at the bottom. All else failing, very thin shellac may be poured on the reverse of the form and after the run washed out with alcohol.

Wrinkles in Tail End of Sheet

A New Jersey printer submits print of two tint blocks, each about 17 by 26 inches, printed on a cylinder press, which shows wrinkles in the back end of the sheet. He can run one tint block without the wrinkle, but not two up.

Answer.—The most likely cause of the trouble is that the two tint blocks are not type-high throughout and are therefore rocking. If they test type-high, see that the cylinder is not overpacked for the heavy paper used. Set the grippers at the ends of the sheet a trifle tighter than the others. Glue strips of cardboard in the outside margins parallel to the cylinder bearers. The strips should be cut from four-ply card, be several inches long and a half inch wide, and extend a half inch beyond the back end of the impression on the drawsheet.

Paraffining and Varnishing Machines

A New York printer requests names of makers of machines for varnishing or paraffining souvenir post cards.

Answer.—Chambers Bros. Company, Philadelphia; Mayer Company, Rochester; Charles Wagner, Newark, New Jersey.

RETURNING CUTS TO CUSTOMERS

The question whether cuts should be returned to the printer's customers, or stored by the printer, will always be an open one, says *Imprint*, of the New York Employing Printers' Association. But when cuts are returned, the printer should see to it that they go out in good condition, carefully wrapped and labeled. A good plan is to paste a proof of each cut on the package containing it. The customer should also receive a proof suitable for his files. Wrappers should be sealed to prevent the entry of moisture. When cuts are returned to the customer, the printer should always get a receipt.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.

Not a True Possessive

"Should 'five minutes walk' have the apostrophe?"
Better write "five-minute walk," as you would say "ten-foot pole," "two-mile run," "five-quart pail."

Punctuating a Blotter

This comes from St. Louis: "The punctuation of enclosed blotter is up for discussion — it has been criticized. Will you kindly set me right, if I am wrong?"

The blotter says: "Stationery that is representative is, of course, what you want. Why not come talk over your stationery problems with us?"

I can not see anything in this text to criticize or discuss. To me, it seems one hundred per cent correct.

"None" — Singular or Plural?

"There is a sentence about which I should like to ask. There has been some discussion as to which should be used in the following sentence, 'is' or 'are': 'None of the children — at home.'"

I am old-fashioned and would say "None is." Of course, "none" means "no one." But Mr. Ball, whose book is frequently referred to in this department, says that "none" is getting to be used pretty steadily as a plural, with "no one" or "not one" used when it is desired to express the singular. That is to say, the plural form, "none are," seems to be gaining the support of the best usage.

Oxford

Dr. Vizetelly writes: "Has Mr. Teall's attention ever been drawn to the extraordinary violation of typographical standards as regards quotation marks introduced in 'The New English Dictionary,' edited by the late Sir James A. H. Murray, Dr. Henry Bradley and Dr. William A. Craigie, the latter of whom was recently appointed to the editorship of the 'New American Dialect Dictionary' to be published by the University of Chicago? In the first volume of 'The New English Dictionary' (which, unfortunately, is called 'The Oxford Dictionary' because the researches done for it were done by thousands of people who never even saw Oxford, practically in the same way as the new edition of the 'Britannica' was issued under the aegis of Cambridge University, without other reason than that it was thought to be a good stroke of business to associate it with Cambridge because the British Philological Society's dictionary was being printed at Oxford) quotation marks, single and double, are frequently printed before commas and periods instead of after them. If this practice were followed consistently when a quotation within a quotation within a quotation is cited, the punctuation mark would necessarily come at the end and be anywhere from a quarter to half an inch away from its text. Such an absurdity as this has never been equaled by a university press."

Collective Nouns

From upstate in New York: "Is the following correct, as part of the wording of an invitation card: 'The Class of Nineteen Hundred and Twenty-five invite,' or should it be 'invites'?"

"Class" is a collective noun, and should take a singular verb. The plural verb is used only when the persons or things denoted by the noun are thought of as separate individuals. The singular is much more likely to be correct than the plural. Mr. Ball, in "Constructive English," gives these examples: "Congress *is* in session." "The committee *adheres* to its decision." "The family *is* at home," but "The family *are* not all at home." The important thing is to be consistent. Do not say, "The jury is now agreed, but an hour ago they were not agreed." A *New York Times Book Review* writer says: "This special assemblage of readers *are* . . ."

Long Range Query

This question comes all the way from Melbourne: "Please tell me whether the verb in the following sentence should be singular or plural: 'My earnest wish and hope *is/are*, long may he be spared to fill the position.' The rule says, 'Two singular nouns connected by "and" will have a verb in the plural.' Yet here the wish and hope seem to be one thing."

So they are. My wish-and-hope *is*. One thing in logic; two things, grammatically, as the sentence is given. To be grammatically correct, a writer would have to say "My wish and my hope *are* —." Actually, the idea is simply, "My wish *is*." The doubled subject represents an endeavor to be emphatic. Either be grammatical, and say "My wish and my hope *are*," or be sensible and say, "My wish *is*."

Periods and Quotes, Again

Let Dr. Vizetelly's letter be noted by the Illinois correspondent who says: "You give a list of books for the guidance of the proofreader (July). The first one named is Webster's International Dictionary. In enumerating this list you place the punctuation marks outside the quotation marks. If you will read Webster's International on 'Quotation Marks' you will see that this authority does not approve the style of placing the quotation marks inside the punctuation."

Our rule for end-quotes and other punctuation at the close of a sentence is: Place periods and commas inside the quote marks, whatever the logical structure of the sentence. Place other marks inside or outside the end-quotes, according to the logic of the sentence. By "logic of the sentence" we mean the relation of the quotation to the whole. The period and comma, being small marks, are subject to this special treatment for the sake of typographical symmetry. The colon, semicolon, question mark and "screamer" are big enough and strong enough to stand alone. The period and comma, separated from type by quote marks, are unsightly.

Just for Fun!

From an advertisement: "Perry's are headquarters for new fall suits." Did the writer's mental ear fool him into taking the possessive final "s" as a plural sign? Some one asked Mr. Greeley: "Are there any news?" And he replied, "Not a new."

A Philadelphia newspaper prints "lodging housekeepers" and "rooming housekeepers." Quite different from lodging-house keepers and rooming-house keepers. Compare "one hundred dollar-bills" and "one-hundred-dollar bills."

W. R. Benet, in *The Saturday Review of Literature*: "What we object to are." His defense would be: "What things we object to are." But —

Writer in *New York Times Book Review*: "His tacit acceptance of certain items of belief are almost ludicrously . . ." No defense!

M. F. of the *I. P.* staff sends advertisement: "Odd lots of white women's shoes." Wants to know what about shoes for colored women. To match this, I clip from my morning paper: "Wanted, young men to sell in our new men's fur shop." Double barreled, this one.

New York Nation: "With between \$15,000 to \$25,000."

Harry Hansen in *Harper's*: "One of the men who is interested . . . is Perley C. Perkins."

A Chesterton story in *Harper's*: "A mane of yellow hair too long to be called bobbed but too *lose* to be called anything else."

Carl Van Doren in the *Century*: "Already for work?"

Also picked up in *Century*: "Lucious odors." "Manners effected by . . ." "The scope of my interest extend . . ." "It was a shock when, as I descended to breakfast, to read of . . ." "In New York, sometime ago."

We Think We Win

This letter comes from Oklahoma: "Commas bother me. I wish to ask the 'why' of some of your punctuation in the article 'Business English' in the July number. In paragraph three you have a comma after 'lesson,' but none after 'verb' in paragraph ten. Why? Is the comma after 'definition' in paragraph nine necessary? Why did you use a comma after the second 'or' in paragraph seventeen, while placing none after 'but' in the last line of paragraph nineteen? Do grammarians frown on opening paragraphs with conjunctions, as you opened your eighth?"

Paragraph three: "Let's follow along from lesson to lesson, and see —." Comma after "lesson," to sharpen the second clause. Paragraph ten: "An infinitive is a verbal form having the root form of a verb and performing the office —." Closer connection; close as "hot and cold water," "doing this and doing that." The comma after "definition" is necessary to nail the sense down tight. Paragraph seventeen: "Or, again," the second comma being needed as the tail light of a parenthesis. Paragraph nineteen: "But" is not followed by a comma because it is a simple introductory adversative; no parenthesis, no break from what follows. Grammarians *do* frown on "buts" beginning a paragraph, or even a sentence. *But* this style gained favor about 1900 and makes easier reading.

Those Good Old Days—That Never Were

By EDWARD N. TEALL



MY house is being painted. The chap who is doing the work is a veteran at his trade. He takes as much interest in the job as though it were his own property that is to be "done." He has given helpful advice in the selection of colors. In fact, he has been so fussy over details that it has been almost a nuisance. It seems as though the family's ideas are asked only that they may be dismissed as the guesswork of imbeciles. Do we say green? "No," says he; "silver gray." Sometimes I think if we had suggested the gray, he would have insisted upon the green. And yet I am sure it is genuine interest in a successful job that moves him. He is worried lest the weather prove false to us before the work is done; and with him the end of the work is not the last stroke of the brush but the final drying of the job, attainment of the moment when he can say "Your paint is ready to stand any fair test." He is an old German, a conscientious craftsman, an honest dealer. It is easy to imagine his coming back after a month or so to see how the job stands up.

And this honest old house painter loves to talk about how times have changed, and workers with them. He says they do not do the work now that they used to do. The men watch the clock. They may waste the boss's time, but they don't cut into their own. They don't paint with the correct wrist stroke; they paint free-arm. They don't bridle their brushes. They don't clean and smooth the wood in advance of the brush. They don't mix their paints with proper care. It was different — to hear him tell it — in the good old days.

Those good old days — that never were! We have all longed for something like them. Perhaps you wish you could

have lived in Knickerbocker times in New York. If you had, likely as not you would then have wished you might have lived in the good old days of Elizabethan England. And, again, if you had lived in the time of Good Queen Bess, you would have wondered why you had to miss the spacious times of Rome's imperial greatness — when old Roman grandpas were grieving for the republican simplicity of their youth. The past gets a great deal of credit it doesn't deserve. I don't feel so sure, even after listening to this painter man, that houses looked so much better, or shed the rain so much more effectively, thirty years ago!

This glorification of the past has much to do with the talk we sometimes hear about the decline of standards in proof-reading. There are good and bad proofreaders today — and so there were forty years ago. I earned my way through college partly by working summers in newspaper proofrooms in New York. That was just before and after the turning of the century-glass. Some queer fish swam through those vexed waters. I remember a young medical student who turned his spare time to profit that way. I recall a witty chap, much given to alcoholic indulgence, whose work ranged, like the behavior of the little girl in the song, from very, very good to horrid. And a fellow who earned money by singing, and has since graduated to the operatic class. Also, many steady, hard-working readers who were always struggling for self-improvement, adding to their extraordinarily rich and varied stock of mental wealth, and happy in their work. They were proofreaders, they never expected to be anything else, and they honored their calling by their dignity, skill and zeal.

There is so much talk about change! And so little change that is anything but superficial. Fashions in dress change, but even there invention is limited, and the styles go in cycles.

We devise new methods of locomotion, but still the life of the road derives its flavor from satisfaction of the ancient desire to get from here to there—and let some one else eat the dust we raise on the way. Phone, telegraph and radio increase the speed of communication, but the messages are not so very different from those of other times. The linotype operator misses some of the fun of the old hand-set days, but he wouldn't swap for them half as eagerly as the old-timers would have swapped for the machine.

These ideas are not pessimistic. They are not opposed to progress. There are millions more people in America today than there were in 1900. They require many times the amount of printing that sufficed in those days. Improved machinery turns out the work faster. Human skill hasn't changed. It has adapted itself to the new methods, but minds work as they always did, and hands are as apt as ever to produce error instead of perfection. There is no flattening out in these statements. They simply mean that life is for us what it was for our fathers, the same things at a little higher speed and on a larger scale—but calling for the same resources of character that always were needed for success. I don't even know that the competition is so much keener than it used to be.

The proofreader of slovenly habits and the one who produced accurate work were known in "those good old days" even as they are now. Errors got by then, as they do today. Possibly the best of those days were a bit better than the best of these days. The worst were as bad as the worst of this time. The average has not changed much. I do think the average print of today, in books and newspapers, is a bit more shaky in proofreading than the corresponding class of product, say, twenty-five years ago; but that is the result of changed standards on the part of publishers. Some part of the proofreader's editorial function has been taken from him. He is not permitted to use so much initiative. The publishers lean back on the authors—and I do not hesitate to say that they, as a class, are far behind the authors of an earlier era in knowledge of spelling, punctuation, grammar, and detection and correction of errors in print. They have less pride in such matters. "Follow copy" is the modern rule for the proofroom. The copy produced is poor, as regards those matters for which printers should be zealous. And every mark the proofreader makes costs somebody money!

What publishers think of proofreading is shown in the accommodations they provide for the workers, says an old friend of this department: "Are Proofreaders Parasites?" in the August Proofroom, was right to the point. I had noted in the New York *Herald Tribune* special edition of last year that they had chucked their proofroom department up against the battery of linotypes, and since then I have noted that other big papers have done similarly, and probably more will follow. The idea seems to be that proofreaders are a necessary evil, and that any old place is good enough for them. I know of one morning paper reputed to make a net profit exceeding \$700,000 a year, yet the proofroom is a dark hole 4 by 12 feet, without any natural light or ventilation, next to a battery of fifteen linotypes! And all this in a concrete five-story building specially designed and built to house the plant!

Well—did the proofreaders of "those good old days" (that never were) work in flossy quarters? Newspaper proofrooms never were palaces or parlors, that I know of. Most proofreaders need light and quiet. Therefore they have been stuck into dark corners, noisy corners. They need room to file proofs, but proof bundles have always been dumped on top of dusty old furniture or under rickety tables, in newspaper shops. They need books of reference, books of names and quotations, cyclopedias, dictionaries, almanacs, gazetteers, and the like—and so they have generally been asked to make out with a ragged dictionary so old its language seems like a dead one, and a *World* almanac.

Well, there's no use mourning for the good old days. They weren't so much better than these days as people sometimes try to make them out. Even if they were, they are gone, and the problem is to improve today's conditions for today's men and women.

Proofreaders don't ask for luxury. They don't want to be pampered. But they certainly are entitled to humane treatment. A worker who uses his eyes steadily all day long on print to be searched for errors should have the best of light. He should have room for filing copy and proofs. He should have fairly quiet surroundings, a decent isolation from the cyclonic disturbances of an open print-shop floor. He should have a fair equipment of reference books—and some recognition as at least a respectable source of queries, if he can not be entrusted with any editorial discretion.

So much consideration is properly his, in any kind of an office: job, country weekly, city daily, magazine or book publishing house, dictionary and cyclopedia work. There are two possible avenues of improvement. First, the proofreader can improve his production and so command recognition. Second, the employer can offer better recognition, and so gain better service.

Every individual effort, either by proofreader or by employer, in this direction, will be a contribution to advancement for the proofreader and betterment of the product.

KNOWLEDGE OF TELEGRAPHY AFFORDS JOURNALISTIC SCOOP

"I was office boy in the office of the *Press and Herald*, a daily morning paper printed in Knoxville, at the time Andrew Johnson died in Carter county, Tennessee," says John P. Murphy in the *Knoxville Journal and Tribune*. "His death occurred a short time before the *Press and Herald* went to press.

"Charles Nelson, a printer on the *Press and Herald*, had finished his work for the night, and was on his way to his room at the old Atkin House, near the old Southern depot. The telegraph office was then at Gay street and Jackson avenue. As Nelson passed the telegraph office his attention was attracted by the clicking of the telegraph instrument announcing the death of Andrew Johnson. Nelson, who had formerly been a telegraph operator, stopped and recorded the bulletin.

"No newspaper dispatch had been received, and the city telegraph office had been closed. The old East Tennessee & Georgia Railroad telegraph office was still open. The lines were used only for railway and commercial dispatches, but news as important as the death of the former president was not being withheld.

"Realizing that the newspapers in the country would not receive the dispatch, Nelson rushed back to the office and wrote a story announcing Andrew Johnson's death. The forms had been closed for that issue, but he told the editor-in-chief to remove the forms and make over the paper.

"The story appeared in a half column, and large black type headlines were used. All of the type was set by hand. So far as I have been able to ascertain the *Press and Herald* was the only paper in the United States to carry the story on the morning following the death of the noted statesman.

"Joe Duncan, who was manager of the local telegraph office, was unable to ascertain how the dispatch had been given out so early after the death of Johnson. He was later informed that Nelson was passing the railroad telegraph office and accidentally picked up the clicking of the instrument.

"The publishers of the *Press and Herald* complimented Nelson for his enterprise in taking the message and working to get the story into the morning paper. This was at that time considered one of the most exclusive journalistic scoops that had been engineered by an employee of a local newspaper."

Who Has the Right to Produce and Sell Direct-Mail Advertising?

By C. E. FISHER

Secretary and Sales Manager Gateway Printing Company, Seattle



THIS subject was not assigned to me. I chose it. Chose it because there is so much confusion regarding direct-mail advertising—what it is and what it incorporates—so much hokum masquerading under the term, that it is time we arrive at more accurate definitions and determine more carefully its place in the advertising scheme. You may not agree with what I have to say. There is, of course, a great deal of confusion regarding advertising in general. The word seems to be a cloak behind which many types of adventurers invade the business world. It is unfortunate that advertising can be used as a mask for many infamous schemes to mulct the unsuspecting merchant. Of course, there are many advertising producers of the very highest types, skilled advertising practitioners who are in every way entitled to recognition, and many well meaning persons in the business with a smattering of advertising knowledge, and many apprentices who are sincere and honest in their efforts to serve. To segregate the sheep from the goats is the difficult job confronting the merchant and advertiser.

Advertising production will eventually be recognized as a profession and will be surrounded and safeguarded by regulatory measures. Why shouldn't advertising require a thorough training, a rigid examination for entrance and a diploma for practice just as other professions demand today! What right has any man without the necessary fundamental knowledge and training to undertake the counseling and spending of large or even small sums for a client!

Who is to be the judge of what constitutes skilled advertising service or differentiates it from any sort of mediocre publicity stunt? Who shall say what constitutes genuine advertising service and what is bunk?

Certainly some measure of capacity and ability should be demanded by the buyer. Why hasn't advertising a means of measuring its standards of practice, codifying its rules and identifying its practitioners? Direct-mail advertising is going through that period which space advertising entered many years ago when every unemployed hack writer hung out a sign as an advertising man. It is suffering from an overdose of embryonic producers and salesmen who have a world of enthusiasm but only the slightest knowledge of what they are attempting to produce and sell. I asked an acquaintance the question incorporated in the subject of this address before I wrote it. Without a moment's hesitation he answered, "Any one has the right to produce and sell direct-mail advertising *who can deliver the goods.*" That is the correct answer. *But what are the goods to be delivered?*

Recently in an address before the members of the University of Washington Advertising Club, Prof. Henry A. Burd, of the College of Business Administration, made this assertion: "The only thing you have to sell is the idea that will help sell the thing to be sold." Professor Burd's statement is only a half truth. It is true that the idea "which will help sell

the thing to be sold" is one thing advertising men have to sell, but a thorough knowledge of how to utilize that idea, how to harness it and put it to work is another very important and very essential attribute of the advertising producer.

You can easily obtain the letterheads and business cards of many printers, multigraph shops and letter shops in every city on the Pacific Coast emblazoning the statement that the firm or individual is prepared to produce direct-mail advertising, when the company has not a single man on its staff who knows the first principles of advertising and merchandising. They may be excellent printers or multigraphers, but isn't it dishonest in

practice and wholly unfair to those firms which are prepared to give real advertising advice and counsel, or who do not hesitate to employ agency service of the very highest type, for firms not so equipped to make such claims?

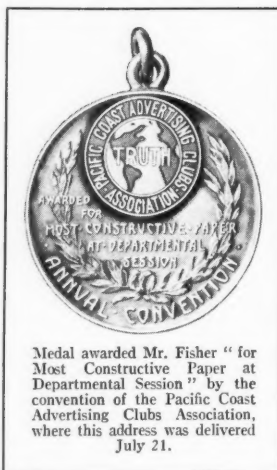
Fred W. Strang, of Strang & Prosser, advertising agency, in an address recently before the Mail Advertising Association of Seattle, emphasized the need for revision of the nomenclature of direct-mail advertising. Much very ordinary printing is masquerading under the name of advertising today. Direct-mail advertising certainly does not mean any old piece of printed matter which can be sent through the mails. There is plenty of it which would make the word "Truth" blush with shame.

It is true that direct-mail advertising includes many forms of mailable advertising material. We can not specifically say this or

that is *genuine* direct-mail advertising, any more than we can say space advertising is only certain kinds of copy run in newspapers or periodicals. But there are fairly defined standards of what constitutes advertising and what can very easily be tossed into the heap and labeled bunk.

What are the requirements for producing direct-mail advertising? What must a man or a firm have to qualify as a direct-mail advertising specialist? The right to pose as a producer of direct-mail advertising does not mean the ability to produce a good layout. It does not mean the ability to write a good letter. It does not mean the ability to compose a pleasing bit of copy. It does not mean skill as a typographer or the mere ability to produce effective printing. Each of these is essential to the successful production of direct-mail advertising, but production may incorporate all or several of them.

First and foremost the production of direct-mail advertising requires a knowledge of sound merchandising practice. It requires a knowledge of market surveying, of the distribution of products, of manufacturing, of selling over the retail counter; of the buying habits of people; of printing production, of layout, design and artwork; of the channels and methods of distributing advertising material. In other words, every principle necessary in the conduct of a modern advertising agency except those relating to the selection of mediums and placing of space in publications, is just as essential in the production and distribution of direct-mail advertising. Buyers have a right to expect such service and to demand such service. The direct-mail printer who can not supply it within



Medal awarded Mr. Fisher "for Most Constructive Paper at Departmental Session" by the convention of the Pacific Coast Advertising Clubs Association, where this address was delivered July 21.

his own organization must know where he can hire it and know that he is hiring the best talent when he is called upon to do so for a customer.

How about the letter shop! Well, how about it? Has the letter shop without a knowledge of merchandising practice any business writing and mailing letters of an advertising nature?

What is it we have to sell? "The idea that will help sell the thing to be sold." It isn't the pretty layout that sells goods. It isn't the fancy type. It isn't the attractive artwork. It isn't the clothing, *but the idea back of it all*—the thing that will make people dig into their jeans and pay the price for the article advertised—plus the things which make that idea a real merchandising force.

I do not believe any printing firm, advertising agency or letter shop has the right to produce and sell direct-mail advertising literature until that firm has taken its own medicine; has proved its ability to produce selling literature for others by successfully employing direct-mail advertising in stimulating its own business. I do not believe any firm has the right to advise or attempt to sell a client unless the persons in charge of production have had the basic training in advertising necessary intelligently to advise the proper action.

If you will trace back the success of firms that have built a reputation for the production of successful direct-mail advertising literature you will find somewhere in the organization an individual who knows whither he goeth. He may be a copywriter; he may be a salesman; or he may be an artist; I know one commercial artist who has the advertising instinct to the nth degree. But trace it back and you will find somewhere in that organization a student of advertising, who has absorbed the principles of advertising and selling, who has a groundwork of more than the lingo, more than the ability to converse in advertising terms. Always there is somewhere the man who sets to work to ferret out the idea around which the sales appeal is built.

I have had agency men tell me point blank that they did not care to handle direct-mail advertising because it entailed too much of their time; that they would welcome the printer who would take the detail off their hands, because the allowable discount did not begin to repay them for the effort necessary for layout and copy production. Doubtless they were justified in that attitude, because there is ten times more demand for attention to detail in the production and distribution of direct-mail advertising than is required in the production of space copy. It is difficult to obtain service fees any way nearly commensurate with the labor involved, much less fees in keeping with the value of the sales ideas.

R. P. Milne, president of Condon-Milne-Gibson, Incorporated, speaking before the Direct Mail Advertising Association of Seattle, recently said: "The direct-mail man who starts to sell on price instead of service and quality is doomed before he starts. The advertiser wants resultful literature built upon ideas rather than hewn to a certain cost." Mr. Milne is absolutely right, right because costs are purely relative. Ideas have a decidedly non-competitive value. Printing production costs depend upon raw material, labor and profit. Good printing depends upon intelligent labor, intelligently applied. The most effective selling idea can be materially lessened in pulling power by the manner in which it is presented. It is the pulling power that counts, and the man who conceives, develops and puts that power into effective operation should get for it a price commensurate with its value. He can demand a premium above competitive prices, and should do so. It is admitted that advertising fees are not what they should be. We quite agree with B. C. Forbes in his proposal to reverse the salaries of presidents with those paid to sales managers and advertising managers.

An agency man has made the statement that no printer has the right to prepare and sell direct-mail advertising, because no

printer could possibly give a customer unbiased advertising counsel without a printing order at stake. Bunk, of course. I am glad to say it is not a general impression, because there are conscientious men in the printing business, just as there are reputable, dependable men in the advertising agency business. No printer with an ounce of honesty will recommend direct advertising and insist upon its use when common sense tells him that another medium is the correct one to be used. No printer who knows what the word advertising means could conscientiously recommend his own medicine if it were the wrong medicine to be prescribed. Reputations are far more valuable than jobs in the shop.

It is true that it takes nerve to turn down an offer of a considerable amount of printing. It takes nerve, too, to accept and print advertising literature which very apparently lacks the elements of salesmanship and which is absolutely sure to result in loss to the customer. But no man, if he is honest, will advise doing something which instinct and knowledge tell him can not be successful. It is quite as difficult to refuse a job of printing because the customer can not make the greater expenditure necessary to accomplish a desired result, when the smaller investment might not prove an utter loss. But if the customer can not proceed with the campaign he should not begin.

Costs, as we have said, are purely relative. This applies to space or direct mail. No merchant or manufacturer cares whether a mailing piece costs 5 cents, 10 cents or \$1. He is interested solely in what he gets for his money. If he receives returns, his investment has been a profitable one. If the mailing piece fails to carry his message effectively he has lost money in the transaction. Profit, in the way of returns, is what he desires, what he is entitled to and what he should get. He is entitled to every safeguard that will make his expenditures an investment instead of an expense. The advertising producer who helps a customer to a realization of the investment value of advertising money does not have to worry about the account so long as he continues to deal squarely with his customer.

Many have tried—few have succeeded—to make the advertising world believe they understood the fundamentals of producing direct-mail advertising. Unfortunately it is not the person doing the experimenting, falsely posing as an advertising expert, that suffers the financial loss. It is the client that pays the bills, and perhaps becomes soured on advertising in general because he has made a poor investment.

We must remember that the prospect, as a general rule, is at the mercy of the salesman. Few merchants and manufacturers know anything about advertising. They listen to the sales talks of solicitors and judge the ability of the firm largely by what the salesman tells them. An order is placed upon a foundation of faith and trust in that firm. The printer or agency is selling an unproduced article, an intangible merchandising force. No two problems are identical. One mailing piece patterned after another highly successful mailing piece may be a flat failure, another an equal success. All manner of conditions may enter into the success or failure of a campaign, but following certain definite principles of production is very apt to lead to success.

Recently I had the pleasure of lunching with a certain retail dealer in Seattle. Naturally, the subject of advertising was uppermost. During the conversation he asked me point-blank what I thought of an announcement he had recently mailed. I was sorry he asked me, for I could not do otherwise than criticize the piece. I told him the announcement undoubtedly did him more harm than good. It was poorly conceived, the artwork was abominable, the paper stock was not the kind that should have been used, the colors were displeasing. The only commendable things about it were the quality of the paper and the printing. The printer had done his work well, and had

followed instructions with regard to makeup and color. The whole thing was cheap, however, and lacked every element of the kind of literature this man should have used.

"I see it now that you have pointed it out to me," he said. "But what is a fellow to do! I have listened to this man and that man who claimed to know all about advertising. I have paid the bills for artwork, and writing and printing, to men who convinced me that they knew their business. They failed to deliver the goods. How am I to know? I have no expert knowledge of such things. I am utterly dependent upon others. How am I to select men capable of giving me full value in service?"

How? This merchant sells a high-grade imported product that means a considerable investment on the part of the purchaser. Every man who buys an article of similar nature runs the risk of being trimmed by an unscrupulous dealer.

"My friend," I answered, "if I were in the market for a product such as you sell I certainly would be very sure that I negotiated my purchase with a firm having a reputation for expert knowledge of the business, and for honesty and fair dealing. I would not go around looking for bargains. There are many men among the advertising men of this city who stand high in their profession. You can easily find them without a spy-glass. Select one from among them and put your trust in that man."

The trouble with this man was that he had kept a weather eye open for a bargain in advertising service. He bought advice and service on the basis of price instead of quality. He paid a high price for what he received, a much higher price commensurately than he would have paid for sound counsel from an experienced advertising man, who would have produced literature that would have reflected credit to his store and obtained results.

Finally, I believe that the man who fails to keep step with progress is doomed in the advertising business. When I first came into the firm of which I am now secretary and sales manager we had a surly old-time compositor in our employ who resented being told how to plan his work or follow a layout. One day he bucked and sulked because I insisted that he pull out a lot of useless ornamentation of the style used in the early nineties. I asked him what was the matter and he replied, "I don't have to be told how to do my work. I have been a compositor forty years and I know my business." "Listen," I replied, "I have been in this business only half as many years as you have. I only hope that when I have reached the forty-year period I shall continue to learn as much daily as I do now. I hope that my mind may be as open and my desire to learn as keen then as now. When I arrive at the point when I think I know all that is to be known, that I can no longer learn, I shall realize that I am already dead from the neck up."

Of course, he was replaced the following day by a compositor willing to study and keep abreast of the changing styles in typography.

We must keep our eyes open and our minds alert to receive and exchange ideas that will prove helpful in serving our customers. No man will ever have a corner on advertising knowledge and advertising experience. The Lord will never create the superman in this business. I do not know how others add to their knowledge of printing and advertising progress. I read practically all the printing periodicals and a number of advertising journals. I watch for and study every available piece of direct-mail advertising material that reaches my desk.

I have always been a careful student of and believer in the writings of Robert Ruxton. No man, to my knowledge, has a greater conception of the value of thought transferred to paper and set to work as a selling force. He is too deep for many who endeavor to follow him, but any man who will set himself to the task of digesting the wholesome truths Ruxton presents

will certainly perfect himself in the ability to conceive and produce more effective sales literature. Ruxton sets down facts that live in the memory and come to one's assistance when the period of necessity in use arrives. He compels one to think. All progress is built upon thought. All advertising progress is built upon thought. Every successful advertising campaign is the result of deep communion with truths packed in the storehouse of the mind. If you have not stored away a sufficient number of such fundamental truths you are ever at the mercy of the competitor who has been more thrifty mentally.

President Woodbridge has posed two questions for advertising men to answer: "What is the most serious or interesting problem in advertising?" and "What is the most interesting truth about advertising the public should know?" These questions have already aroused considerable discussion. Amos Stote, writing in *Associated Advertising* for July, attempts to answer them. Among other things he says, "Advertising is too vital and too costly for us to be less precise than our incapacity compels us to be"; which is to say that we must give our all, in experience and knowledge, in serving a customer, give to the very utmost of our ability.

SLUR ON CYLINDER PRESSES

The cause of the trouble is often hidden. A press that has been working without any trouble may at some time or other show a slur or wear on the printing surface. It may not be any fault of the press at all, but may be due to some outside condition which the pressman will have to locate. Some of these conditions are as follows:

(1) Badly underlayered plates; (2) Over makeready, under the plates; (3) Overpacked cylinder higher than bearers; (4) Cylinder not running firmly on bearers; (5) Bands not set against the cylinder; also the brush being loose; (6) Guide tongues too high from packing; (7) Form not down on bed of press, or springy form on the bed, causing the sheet to draw and buckle on the impression; (8) Too much paste or sloppily hanging overlay on cylinder, swelling packing; (9) Loose drawsheet or spongy packing; (10) Loose register rack or segment; (11) Trying to print too large a form for the press; (12) Cylinder-lifting mechanism out of adjustment.

In making ready something has been done to change the line of travel, thus placing the wear on the plates. The cylinder may be overpacked, so that it travels faster than the bed, a frequent source of trouble. Take a straight-edge or column rule and lay it on the packing to see if it is higher than the bearers; if so, take off enough packing to make it just one sheet of book paper higher than the bearers. This being done, and the plates made 918/1000 you should be able to run without much trouble from the impression. Look at the form rollers to see if they are set right and set against vibrators so they will travel with the bed. If they are loose from the vibrators, there will be a slur and the ink will pile up on the edge of the form, causing offset and wear on the form. Examine the bands to see that they hold the sheet against the packing to smooth out buckles, creases and wrinkles in the paper. If this does not bring out a clean sheet, take a rubber band and fasten it to the feed board, then take some tape and fasten it to the band rod running under the cylinder, then tie it to the rubber bands but not too tight, as it may break and drop on the form.

Slur on the last end of the form may be due to trying to print too large a form for the press. If this is not the case, the cylinder-lifting motion is out of time and begins to raise the cylinder before it has finished printing. The cylinder should not begin to rise until the bearers have passed away from the cylinder bearers. If this is the case, the camshaft should be set so as to make the cylinder rise a little more slowly.—*Omaha Craftsman's Magazine*.

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photo-Lithography and Offset Lithography

Part X.—By FRANK O. SULLIVAN

PHOTO-LITHOGRAPHY AND PHOTOMECHANICAL EQUIPMENT.—Photo-lithography and photomechanical processes are terms that are applied to all processes in which the action of light upon chemical substances becomes the means of developing printing surfaces from which impressions can be made. The earliest inventor of the photomechanical process was Nicéphore Niépce, who, about 1827, discovered the peculiar sensitiveness of asphaltum to light. His method consisted in placing a lithographic stone in the darkroom, pouring over it a solution of asphalt dissolved in turpentine, drying it and exposing, under a reversed negative, for several days to the action of the light. After exposure, the unexposed parts were dissolved by means of benzine or turpentine, leaving an asphalt image of the exposed parts, which was then inked in and etched in the ordinary way.

This was followed by the transfer method, a process well known and still extensively practiced in the lithographing field; although it is safe to say that, since the advent of the photomechanical or step-and-repeat machines and the extensive use of the camera in photo-lithography, it will not be long before the entire lithographic trade will be following these practices. These new methods, which came shortly after the advent of the offset press in 1905, render the work clearer, more accurate, economical and speedy in producing plates for the offset press. It will be our purpose this month and next to give our readers as accurate descriptions as possible of the various photomechanical or so-called step-and-repeat machines and cameras now on the market.

THE HUEBNER-BLEISTEIN PROCESS AND EQUIPMENT.—In this photo process, which is equipped with many mechanical appliances, another method of original reproduction direct to the metal printing surface is used, which also replaces the cumbersome stick-up or hand method of transferring.

The H.-B. equipment consists of a layout apparatus, composing camera, sensitizing machine, photo-composer, developing machine and proving machine. The operation is divided into three principal groups: layout and checking, composing camera and photo-composer.

The layout and checking group provides methods of planning the work with predetermined operations, involving a layout system for the composing camera and photo-composing machine. A layout is made for measuring, placing and reading the exact location to one one-thousandth of an inch; all the subjects to be photographed upon the negative, as well as on the printing plate.

The photo-composing camera provides methods for producing perfected negatives and positives on glass plates, repre-

senting their subjects correctly, regardless of the process or method used to break up the image into light transmitters. This camera is adapted for all methods of projection photography. Negatives are obtained directly from the original copy for repeat or combination work, and from any number or varied sizes and kinds of copy. It is equipped for separation of color negatives and positives, and for reductions and enlargements. Plates are made by any means of illumination, direct, indirect, transmitted or projected light. Wet or dry tone-correction and opaquing are done on the glass plate.

The method generally followed is to make continuous-tone color separation negatives, which are retouched and corrected as desired. Positives are next made on ground glass and extensively retouched, to meet the necessary requirements, both as to detail and tonal value, the air brush being frequently used to great advantage. Halftone negatives by either the wet-plate or dry-plate process are next made from the retouched positives. These are generally made as high as possible without losing the gradation of tone.

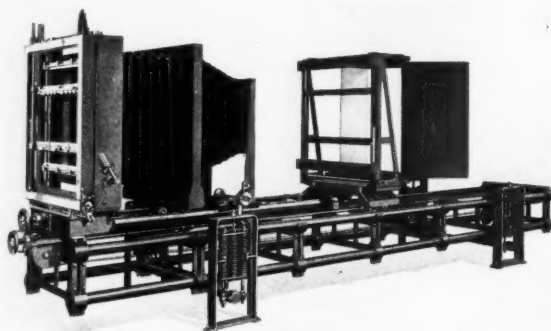
The photo-composer group produces metal printing plates, which consist of all original prints made from the perfected glass plates, and which are exposed directly in the required location on the form. Each print is complete as it should appear on the printed sheet and made up of clean, sharp, smooth and tenacious ink conveyors, truly representing the transparent units of the negative. This printing plate, consisting of all original prints, possesses the same printing qualities and durability as photographic original plates.

In the production of these printing plates the metal plate is first mounted in a carrier and placed on the sensitizing machine, where the plate is sensitized and dried. It is then moved to the photo-composing machine, in which the perfected glass negative has been placed. The operator shifts the sensitized plate horizontally and vertically into register by reading the micrometer to correspond with the location required by the layout sheet. The negative or positive is then moved forward to touch the sensitized surface, and the contact pressure applied to the back of the printing portion. The switch controlling the arc and automatic timer is connected, and exposure is continuous until automatically cut off. This automatic and accurate opening, timing and closing of the exposure assures exact uniformity of prints. The plate is then shifted into the next printing position, which is repeated until the entire printing surface has been covered.

A press plate can be shifted, registered and exposed ten times for single and group exposures. A group may contain ten or more subjects. Ten exposures can be made, including

the shifts, in thirty minutes. The photo-composed forms may carry anywhere from one to hundreds of subjects, according to the size of the subject or the number of subjects on a group negative.

After exposure the plate is placed on the developing machine. A developing solution is then used, the function of which is to combine with the coating that has been made insoluble in water by light action. The plate is then flat-etched and gummed before leaving the machine. By this method, fine, uniform and durable prints are made directly on the press or printing plate, insuring clean, sharp impressions true to the negative, every print being an original. The printing dots retain their true tonal value, not having been mutilated, increased in size or lost, as is often the case in ink transfers.



Directoplate Camera

After a plate is developed and etched it is placed in the layout and checking machine, where the location and register of all the photo-composed subjects are checked up and assured. It is then ready for the pressroom.

In order to meet the exacting proving requirements for accuracy in connection with the photo processwork a special proving machine completes the equipment.

Important and exclusive features are claimed for this machine, as an auxiliary to the photo-composer, in adapting the equipment to make press plate forms from practical typographic, lithographic or intaglio original plates produced by other processes. These are printed from the original to a glass plate, reversed, then photo-composed directly onto the offset press plate in any location or in combination with other subjects. This machine is equipped to prove any kind or size of planographic plate. It is so arranged as to print from thick stone or thin metal plate; from type, copper or zinc relief plates. It prints by the direct or offset method, from relief, planographic or intaglio surfaces on paper, cloth, canvas, glass or metal.

THE DIRECTOPLATE MACHINE, CAMERA AND PROVING PRESS.—The Directoplate machine is a precision-built mechanical device for producing printing plates for the offset, direct rotary or lithograph stone press. This machine and the methods used are aimed to supersede the present practice of hand-transferring, to make better printing plates in absolute register of one or many units, in a predetermined position, in less time and at less cost than by the older methods. It is claimed that this machine will do:

Intricate combination forms; straight line or irregular layouts; the finest halftone or ruled tints; the most complex or the simplest label job; and the most delicate engraving for letterheads, envelopes, checks, drafts, etc., is easily produced. The machine is especially adapted for art calendars, catalogue or magazine covers, booklets, broadsides, maps, post cards, window trims, etc., or almost any lithographic work in any number of colors.

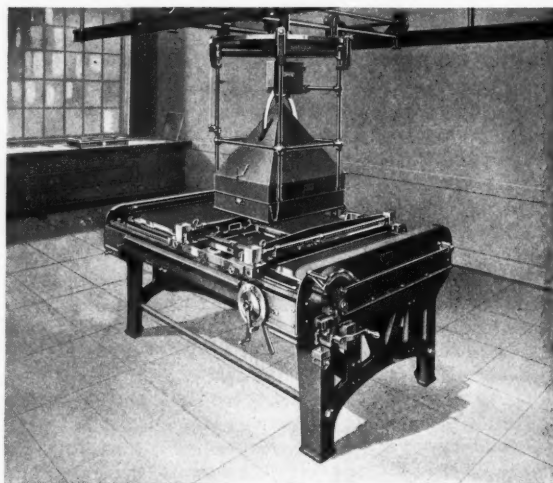
The making of a printing plate for the press is a simple operation with this machine. First, a layout sheet is prepared with the

necessary measurements and figures that determine position and distance between the units or designs. This sheet is hung on the wall in view of the machine operator so that he can follow the figures in stepping and repeating the unit, in register, from one position to another. Exposure for the first print may be two minutes, and the change to the second position may be made in the merest fraction of time. Each succeeding print is produced in like manner.

The machine is especially designed to be fool proof. Exposure can not be made until the lever that locks the mechanism ready for printing has been advanced. The operator can not turn on the electric arc lamp until the unit is in the right position; neither can he mistake the time of exposure because the shutoff is automatic and a compensating device for controlling the power in the feed wire, for arc light, insures perfect uniformity of exposure and equal value of the prints on the plates. If the electric power fluctuates, which is a common occurrence, the compensating device holds on, or releases at the time the predetermined voltage has passed through the feed wire.

A mechanical and precise arrangement is also provided for making follow-up plates, for additional colors, to register with a first color on paper that may have shrunk or stretched in the first printing. This is a simple device that is easily comprehended and is an important feature of this machine. Accurate register is obtained by means of a unit locking device, which is independent of all gears and overcomes all possibility of error.

The Directoplate power color proving press is built for speed, accuracy and economy. It is similar in construction to an offset press, and its rigidity of impression will produce color proofs exactly like the finished sheet that comes from the offset press. In fact, this proof press prints the bottom of

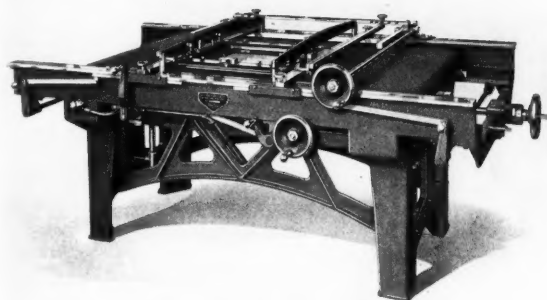


Directoplate Composing Machine

the plate as well as the top, consequently regular press-plate grain can be used for proving, and the same results obtained as on the press.

The diameter of the cylinder never changes. Pressure changes for various thicknesses of paper and plates are made by raising or lowering bed plates, which operation is controlled by single micrometer and the beds raised or lowered in perfect alignment with bearers. Bearers on main bed are held in contact rigidly with bearers on the cylinder at all times.

The Directoplate color precision camera is built in two types: Type O. C., size 31 by 31 inches, and Type D. R. C., size 38 by 38 inches. It can be built so as to have the entire back arranged to operate in the darkroom, or, if desired, it can be built so as to operate outside the darkroom. When so arranged the back end can be swung around for prism work and the holder is removed from the camera and conveyed to the darkroom by a special carriage. The copy board is



Directoplate Composing Machine

mounted on a frame support; the positive holder channels are also carried by this support, and means are provided on the back of the camera so that the operator can quickly and easily bring the image to size, and on a vertical and horizontal line. The copy-board holder has a positive lock, which, when positioned, will enable the operator to shift the copy board in either direction and control the movement to one one-thousandth of an inch.

Reductions and enlargements are set to rough position quickly by means of a chain drive and fine adjusting mechanism operated from the back of the camera. The lens-board slide is mounted on slideways and arranged to shift by means of a rough, fast movement and a fine screw micrometer movement which enables the operator to control movements to one one-thousandth of an inch. The plateholder is provided with a centering device for bringing the negatives to a center position on the vertical line. Two horizontal screws are provided for simultaneously carrying the plateholder bar to any desired horizontal position. The top plateholder bar can easily be moved in a vertical direction, enabling the operator to remove the negative easily and quickly.

It is not necessary to make successive color-negative plates at one setting of the camera. The same position and register can be obtained by taking the micrometer reading of the original setup. Screenholder and screen mechanism are constructed to work accurately and square with the camera. This holder is rigidly constructed and is dependable. Screenholder is arranged to take twenty-nine inch circular screen or any smaller size of screen. The camera is arranged for photo-composing two or more subjects on one negative plate and is equipped with mechanical arrangement for making photographic color-correction mask plates. When camera is built to operate in darkroom, the plateholder is provided with a step-and-repeat arrangement for making multiple exposures, and will register colorwork to one one-thousandth of an inch.

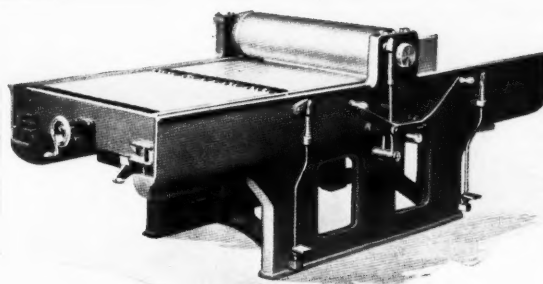
DIRECTOPLATE COMPOSING MACHINES.—The Directoplate Corporation has recently added four new smaller sizes of composing machines to its line, especially designed for commercial lithographers, metal-decorating concerns and name-plate printers. These machines are arranged to micrometer adjustment of register to one one-thousandth of an inch and contain the same fool-proof features as the larger machines. They can be operated by any lithographic workman with the greatest ease. The operation is very simple, and makes for speed and economy of production. These machines are manufactured in the following sizes and are arranged for multiple composing on glass and films as well as on metal:

Type S. A.—Chiefly for name-plate printers; takes press plate 17 by 22 inches.

Type S. B.—For all kinds of work up to 20 by 28 inch plate.

Type S. C.—Takes printing plate 30 by 36 inches.

Type S. D.—Takes printing plate 33 by 43 inches, for commercial or color lithographing up to size of plates and for all kinds of metal decorating.



Directoplate Power Proving Machine

The illustrations in this article will give our readers some idea of the construction and appearance of such equipment. The average lithographer, unless he has already installed photo-mechanical equipment, is very much at sea concerning lithography and the appliances necessary to carry on such work in his establishment. The writer's suggestion is: If you are contemplating such installation in your plant, study the various machines on the market and decide for yourself which one is best adapted for your line of work. In other words, make your own decision by actually seeing each machine in operation. Next month we will explain the mechanism and operation of the Ogden machine and the Wesel-Bassist machine.

INTAGLIO LITHOGRAPHY ON THE OFFSET PRESS

A printer came out of Iowa to Chicago. He was not a practical lithographer, but he had worked in plants where they had lithographing departments, and he conceived the idea of developing a zinc plate for the offset press that would give it an indefinite lease of life. He explained his process to some Chicago gentlemen who were interested in the lithographing field, with the result that the Intaglio Lithoplate Corporation was organized, with offices in the Fisher building, for the purpose of developing and expanding this apparently new process of making plates for the offset press.

During a recent visit to Chicago the writer had the opportunity of seeing one of these plates developed and printed, and from all appearances and results it is all the inventor has claimed for it. An old plate was taken, rolled up and made ready for the press; it was then deposited in an electrolytic bath and a deposit of zinc made on the water-attracting parts of the plate. The operation took from twenty to forty minutes, according to the depth of zinc desired on the plate, which can be anywhere from one-half of one one-thousandth to three one-thousandths of an inch thick. The depositing of the zinc does not affect the image or type, but gives them a reservoir for holding a greater volume of ink, thus giving to the lithographic offset plate a greater amount of color than has been obtainable heretofore. The zinc is deposited in minute particles, which gives the plate a perfectly good water-carrying surface.

The number of impressions that can be obtained from a plate of this character is a matter of conjecture, but it is reasonable to suppose that it will run indefinitely, or until the deposited zinc is entirely worn off. The demonstration in Chicago consisted of a plate containing some forty bank checks that had been used and practically discarded. This plate was printed on a Harris offset press in one of the large lithographing plants in that city, and the results were excellent—as near to steel-plate printing as it is possible to get it; in fact, the fine lettering came up better than it did on the original plate when first used.

A Great Coöperative Movement



THE lithographic industry," says the foreword in an advance copy of a pamphlet sent us by Joseph Deutsch, the chairman of the National Endowment Fund Campaign Committee of the Lithographic Technical Foundation, Incorporated, "is like other American industries in this: It has problems that interfere with efficiency, problems of research and of personnel. For some years now the leading members of the industry have agreed that the best way to overcome these problems is to attack them coöperatively in order to arrive at a common solution.

"We all want to turn out better product, to deliver a better quality of service, to win recognition for the industry by placing it on the highest possible plane.

"And we are all anxious to improve personnel conditions. We want better trained journeymen and executives. We want our people to stay with us longer.

"In establishing the Lithographic Technical Foundation we are doing precisely what every other great industry in the United States is doing today: setting up a clearing house where problems common to the members can be solved in a scientific manner.

"We see great organizations like General Motors and Westinghouse establishing scientific laboratories and research departments—looking for ways to cut costs and improve manufacturing methods. These organizations are interested in efficiency because they have learned that efficiency is a paying proposition.

"Of course, you, too, admire efficiency in the conduct of these great industrial enterprises, and you are constantly striving for greater efficiency in the operation of your business. Consequently, you are in a position to appreciate the work that the Lithographic Technical Foundation has set itself to do. Here is a coöperative movement that will undoubtedly help you to bring greater efficiency into your own business—your own individual shop."

Up to August 1 last, over \$500,000 had been subscribed to this movement for the betterment of the lithographing industry. Some two hundred firms and individuals have subscribed this amount—thus backing their faith in this movement that will mean so much to each individual lithographing establishment, not only in this country but also among our near neighbors, the Canadian lithographers. It is safe to assume that the full \$600,000 will be subscribed before the present year is closed, but why not make it a full million dollars?

There are between seven hundred and eight hundred lithographing plants in the United States and Canada; of this number, four hundred and sixty-odd operate offset presses in this country, while the total for both countries doing offset lithography is slightly over five hundred plants. This does not take into consideration the allied industries, which are bound to be benefited by the results derived from the research work done by the Lithographic Technical Foundation—by the increased amount of lithography that will be done, as well as by the addition of new plants that will undoubtedly come into being when it becomes known that competent help will be available at all times.

Surely an undertaking of this kind is worthy of wholehearted, united support from everybody interested in the lithographing field. "The size of your subscription is important, of course," states the committee in "A Parting Word" of the pamphlet, "but the really important thing, after all, is having everybody interested—*actively interested, personally inter-*

ested. And that means, naturally, *financially interested.* Every dollar you invest in the foundation will come back to you many times in lessened waste and increased efficiency—all tending to the creation of a better and more scientific service."

* * *

Activity in the campaign for the endowment fund of the Lithographic Technical Foundation was resumed in September, and Chairman Joseph Deutsch of the committee engaged in raising the \$600,000 goal, expects to exceed the objective before December 1 with a substantial oversubscription.

Franklin D. Crabbs, president of the Union Bank Note Company of Kansas City, has accepted the chairmanship for that district; a campaign dinner was held October 28, at which Mr. Deutsch and one other speaker presented the purposes and program of the foundation. Lithographers and representatives of allied industries from points in Kansas, Nebraska, Oklahoma, Iowa, as well as in western Missouri, were present, and this section will do its share in support of this movement. J. S. Dodsworth, of the Samuel Dodsworth Stationery Company, is serving as secretary of the Kansas City committee.

Albert E. Winger, president of the American Lithograph Company, has accepted the chairmanship of the New York campaign dinner committee; the date has tentatively been set for November 17 or 18. This event will be the climax to the campaign. Meetings are being planned also for Canadian cities.

Dr. L. S. Hawkins, managing director of the foundation in charge of the educational work, assumed office September 1. Permanent offices of the organization have been established at 33 West Forty-second street, New York. Dr. Hawkins is now making a survey of the industry preliminary to compiling text books to be used in training of craftsmen and executives.



A COST SYSTEM FOR LITHOGRAPHY

A very interesting article, written by A. Williamson, the secretary of the Federation of Master Printers, appeared in an English trade paper some two months ago, in which it is brought out that, with some modifications, the cost accounting system now in use by the master printers could be very readily adopted for use in the lithographing industry. The same thing holds true in this country with reference to the cost system now in use by the United Typothetae of America. As Mr. Williamson says:

There is no alteration in principle. One of the main principles is that of departmentalization of expenses—every department, as on the letterpress side, should carry its right quota of the expenses. Rent, insurance, light and heat divide quite naturally on the floor area. Department expenses in the litho section are matters which require much more care, probably, than on the letterpress side. The other principles of the federation system, such as interest on capital and depreciation of the plant, are equally applicable to the litho section.

The recovery of these expenses by hourly rates is just as necessary in one section as in another. Every operation can have its correct hourly rate found, and there is no doubt at all that an all-inclusive hourly rate is a much more satisfactory way of recovering the cost of an operation than by percentages.

There are today firms that attempt to find the cost of their production by a flat percentage on wages, and a careful examination of that method will prove conclusively that it is a very inefficient method of dealing with it. You have only to take, say the machine room, remembering that machines run up to enormous amounts when compared with the flat-bed presses, even in their larger sizes. As wages do not advance in the same ratio as the cost of the plant in use, any attempt to recover the cost of the output by a percentage on wages must be futile. It is essential that the various expenses

should be definitely traced to the departments which are consuming them. To these expenses, after being brought down to weekly amounts, the weekly wage is added. To the weekly wages and departmental expenses a percentage is added of the charge for supervision, general labor and overhead expenses. This calculation is done once a year only. Then, finding the weekly cost of the department and dividing into that the total hours for the various operations, an all-inclusive rate is obtained.

It has been indicated that the investment differs in every department. There are different values for different machines. There is the transferring department, for instance, where an ordinary hand press can be bought for very little money. You can not charge the transferer's time on the hand press at the same rate that you would charge out for the transferer working on a power proving press. The analysis of the cost for these two operations can be successfully found if the federation system is applied.

A question arises as to the sketches made in the art department. Every lithographer carries a considerable amount of expense in the way of unused sketches. I have examined the costs of a number of litho firms, and I have found that in some cases the cost of the unproductive sketches reaches an amount of fifty per cent, in some cases even higher than that; and very few of them less than thirty-three per cent of the total cost of the department. How is that particular expense to be recovered? Is it to be recovered as an expense on the whole of the factory, or should the cost be definitely included in the expenses of the artists' department?

This particular point has been carefully discussed, and the concurrent view is that the sketches should be a definite charge on the artists' department and should be spread over the whole of the business. The reason for this conclusion is that if you distribute the cost of these non-productive sketches over the whole of the departments you are making your customer pay for work he has not ordered. Probably fifty per cent of the customers every litho firm has do not call for sketches. You must therefore admit that the correct way of dealing with non-productive sketches is to throw back that charge into the artists' section, and recover the expense by the hourly rate which is used for artists' work.

The suggestion is that a sketch account should be opened. The cost of every sketch should be entered on one side of the account, and every sketch sold should be credited on the other side, so that at the end of the year you have an account which shows the number of originals that have been produced, and on the other side you have the account showing how much of that work has been sold. By keeping this account, even if in the year under consideration some of the sketches may not be sold, they may be taken up in a subsequent year, and therefore the department would get credit ultimately. This would naturally mean that the rate per chargeable hour for the artists' work would be higher than it is in any factory where the cost of the unproductive work is distributed over the whole of the costs. I am quite sure if you were buying commercial lithographic work you would go to the man who distributed the cost of his sketches through the artists' department rather than to the man who spreads the cost through the whole of his factory.

An account should be kept of all purchases—that is to say, in laying down the litho department you would have to buy a considerable number of stones and plates, and those original purchases would be taken into the capital account. If you spend, say, \$500 in plates, any further purchases for plates would be passed through the revenue account as an expense against the department. If an additional machine is introduced, that would necessitate the purchase of more stones or more plates, and these purchases would be added to the capital account. Plates have a tendency to break at the bend. They may be used for smaller machines or originals, but their value as working plates has gone. Therefore, they should be looked upon as an expense against the department, and recovered through the rates.

A few months ago I went into a certain district and examined the figures of a firm there. I suggested rates for different operations, which included a litho section, and compared these rates with the rates that had been in use by the firm. There was a difference in almost every section. As a result of this investigation the firm, which had been doing work for a certain customer for the last six years, put in an estimate of \$2,000 more than the one put in the year before, and secured the order.

My experience has been that whenever there is a small litho section attached to a business, that section of the business is not

being run on a profit-making basis, and you can, by means of the federation system, find whether these departments are paying or not.

If any section is not pulling its weight, then every loss in that particular section has to be borne by another, and my experience is that there are few firms without a costing system that are able to do this separating.

A mixed business house was persuaded to install the federation system. This firm for many years had only made ends meet. What happened? As a result of the investigation it was proved conclusively that one side was making a profit of hundreds a year. The balance sheet had shown little profit, and in some cases a loss. It was proved that a profit was made in one section of the business, and it was every bit lost in the other. The two illustrations given to you have been brought to notice in the initial stages of the use of the costing system.

It is possible by applying the system to overcome the difficulties that arise from time to time. The system is not brought to your business and your business shoved into it—the system is brought and fitted to it. The peculiarities of your establishment are recognized and treated, and it is your own costs that the federation system finds, not the cost of your competitor in the next street. Another point to be emphasized is that whatever the costing system finds to be your costs, it does not follow that you have to charge it. That is to say, if after investigation it is found—I will exaggerate for the sake of illustration—that a double-folio rotary litho machine costs \$5 an hour where it ought to be \$2.50, no costing system is going to make you charge \$5. We all know what would happen.

But the idea I want to get into the minds of printers and lithographers of this country is that the value of the costing system is not chiefly that of finding a cost to be passed on to the customer. No costing system is functioning unless it is probing into the cause of the cost that makes up the various rates and until it sets about reducing costs.

Unless a costing system is in universal use, how are you going to find out whether your plants work efficiently or not? How did you know ten or twelve years ago, before the cost system was introduced? Some of you agree and some of you disagree about the value of the standard hourly rate, but this hourly rate could not have been published without the introduction of a standard system; so it is not so much in passing on the cost to the customer, but finding out what your own cost is and comparing it with the standard rate to find whether your plant is worked on economical lines, and whether the rate you find is somewhere about that of the average figure.

You can not do this until you apply some standard system as it is laid down, and I am going to appeal to you to keep to the book. A standard costing system must be applied in a standard way.

TYPON REFLEX PAPER COMPANY MOVES

The Typon Reflex Paper Company, formerly at 1465 Broadway, New York city, now occupies the entire seventh floor of the building at 237 Lafayette street, where a complete demonstrating laboratory has been installed, including the Typary typesetting machine. It is the purpose of the company not only to make complete demonstrations of Typon non-strip, stripping and film papers, but also to show the actual working of the Typary machine. It is the intention of the company to make negatives from the type set by this machine, photo-compose it upon a press plate and print it by the offset method on the premises. For this purpose the Typon company is installing an offset press equipment and a photo-litho gallery, so that those interested in Typon products can have a full demonstration when visiting the laboratory.

The Typon Reflex Paper Company is now an American institution, and all its products will hereafter be manufactured in the United States. This will be gratifying news to the users of Typon papers and will overcome the vexatious delays occasioned by the importation of the films from Switzerland. Incidentally, this is the first time the Typon company has been able to give complete demonstrations in this country.

Lithographic Topics

By "SULLY"

MAJOR KIRBY, the new vice-president and sales manager of the Premier & Potter Printing Press Company, is a real man's man. I had the pleasure of visiting with him on several occasions during my stay in Chicago and found him a most interesting person, well versed in the art of lithography, with almost a world-wide experience to back up his knowledge. It was during the World War that the major had full charge of lithographic operations in the battle area. Some forty trucks, to which were anchored forty small direct rotary lithographic presses, were under his guidance and direction. It was the first time in history that lithography played so important a part in human warfare, and the results obtained amply justified the value of such an innovation. The major is well qualified to fill the position which he is now occupying and he carries with him the best wishes of his many friends for complete success in his new venture. He is ably assisted in the Chicago office by G. F. Dinsmore, the district manager, who is always on the job in the selling of Premier and Potter presses.

THE convention of the Advertising Novelty & Calendar Manufacturers' Association was held in the Hotel Sherman, Chicago, during the week of September 21. Among the well known exhibitors were Goes Lithograph Company, Ketterlinus Manufacturing Company, J. W. Hoover & Sons, The Rose Company, Sullivan Printing Works, Wiebusch & Co., Guy S. Meek Company, and a number of other important concerns. Calendar displays by Goes, Ketterlinus and Hoover were exceptionally fine, the showings being for the season of 1927. While the Goes company is a newcomer in the calendar field—a little over two years—it has made remarkable progress and has completed a full line of admirable subjects that seemed to be much in favor with prospective buyers. The Ketterlinus and Hoover lines were up to the usual standard of excellence that has been maintained by these companies for years. The Rose Company's exhibit consisted of a new line of embossed calendars that ought to meet with ready sale in the calendar field. What pleased me more than anything else was that the best showings were those executed by offset lithography.

THEODORE REGENSTEINER, head of the Regensteiner Corporation of Chicago, has devoted thirty-three years of his life to the pioneering and developing of colortype, offset and rotogravure methods of illustrating and printing; and his is the only corporation in the United States west of New York operating all three of these methods. When I visited him in Chicago he gave me an autographed copy of his book on "The Relativity of Printing," which not only has a very interesting discourse on the power of printing, but also is fully illustrated with admirable examples of work done by the four-color process, offset lithography and rotogravure.

"Do you realize," writes Mr. Regensteiner in the first chapter of his book, "that the most valuable invention of all times, and the one which has had the greatest influence upon civilization and mankind, is printing? History proves that inventive genius was dormant until printing came on the scene. The inventions of the last century outnumber and overshadow in importance those of the preceding four thousand years. Practically all human knowledge is recorded and distributed through the medium of printing."

Theodore Regensteiner is an interesting personality. He is aggressive and busy at all times; yet he is always willing to try out anything that will tend to economize and facilitate the quality production of printing by any of the three methods he employs in his big establishment on Racine avenue.

FOR a man to start his career in mastering the lithographing trade, become an authority on offset lithography, and then devote his spare moments to the study of medicine, graduate and become a practicing physician and surgeon at one of the important hospitals in Chicago, seems almost unreal. Yet I. H. Winneburg is the man who did it, and now he prefixes his name with a Dr. In spite of that he is still called upon to doctor up some of the shortcomings in various lithographing plants throughout the country, where their offset departments are giving trouble. His recent work in the East is well known to the lithographing trade in that section. I met him for the first time at a recent luncheon with I. Stieffel, manager of the western employment bureau for the National Association of Employing Lithographers, and I hope it is not going to be the last time. He told me much of his interesting career in the lithographing industry, of his work on the Pacific Coast, in Denver and various other places. I asked him to write something for my department in THE INLAND PRINTER, and he has promised to give me the data for an article, which I hope to have ready for use in one of our early issues.

SITTING in a private dining room of the Hamilton Club on the evening of October 1, in company with the entire selling force of the La Salle Paper Company, I had the pleasure of listening to a lecture by Harold R. Knott, western manager for the Eastern Manufacturing Company. It was the first of a series of lectures he will give on papermaking as applied to the products of the company. This first lecture dealt with the nearly half a million acres of woodland owned and controlled by the Eastern Manufacturing Company; how the white spruce was cut in the fall, allowed to remain on the ground until the following fall, and then floated down the river to the mills at Lincoln and Bangor, Maine. There the logs are allowed to remain for another year before they are ground into pulp for the making of the paper. In other words, the overhead and interest on a sheet of paper starts two years before the paper is written or printed upon. He told us of the nursery maintained by the company, how the seedlings were planted, the weaklings weeded out before transplanting into the open, and then when large enough they were retransplanted in the townships where the timber had been cut. Last year the Eastern Manufacturing Company planted a million white spruce trees to provide for the future continuity and uniformity of its product. He told us of the forest rangers employed by the company to watch for forest fires and tree-destroying insects; of the mountain spring lake that supplied the mill at Bangor with nine million gallons of water for use in manufacturing the pulp; of the oil-burning boilers and the humidifying system employed in the mill—all tending to produce a clean, uniform sheet under the most favorable conditions. It was indeed a most interesting and instructive lecture.

Jones says that the promises of some printers are like autumn leaves—golden when they fall, but no wearing qualities.

Jones says that the wise printer leaves a bit of margin for the unexpected on both his promises and his work.

Jones says that the printer-slatter will soon become extinct—that is, save as one should be preserved for the Museum of Business Freaks.

Jones says that even if the errorless printer should be as homely as the proverbial hedge fence, customers would say: "Who cares? Handsome is as treats us handsome!"

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

The Floating Bushing

An unsigned inquiry reads, in effect: "What is the purpose of the small loose block in which the left disk locking stud enters? Why is it loose sidewise?"

Answer.—This is a floating bushing used where there is a water-cooled mold disk. It has a small amount of side play, which allows for expansion or contraction of the mold disk, and though there may be a slight variation in the distance between the two mold disk locking studs as they enter the stud blocks in the vise frame, the mold will line up with the side knives.

Thermostat Governor Rods Bent

An operator writes: "On taking the expansion rods out of the thermostat I found they were both bent in the same way. I have ordered new ones, but should like to learn something before putting them in. What caused the bend? I have had trouble with mold disk vibrating when stopping, and not aligning properly with studs. It will come forward but makes noise. Have adjusted and readjusted brake. Have taken off combination of gears and square block (F-724). I find considerable play between large gear and small bevel gear; the two pins holding these together do not fit tight."

Answer.—If you have the old-style adjusting screws on the levers, which do not have the cushion springs, the cause of the rods bending is due to the rods expanding and moving the lever downward at the left end. The short plunger (F-1918) goes down in valve seat as far as it can go, and as there is no point to yield, the bending occurs on the heated rod to which you referred. On the later-style adjusting screws there are cushion springs and adjustable nuts. If proper adjustment is made, the yielding of the cushion springs will prevent the bending of the rods. Before you apply the new rods you should polish them with graphite. The adjustment may be made when the metal is heated to normal temperature. If you have a thermometer, the adjustment is easier to accomplish. Just keep the thermometer in the pot and change the adjusting screw a trifle every ten or fifteen minutes until the temperature of the metal will remain at approximately 550°. If you have no thermometer, you will be able to accomplish the same end by occasionally examining the foot of the slug. A new-style gas governor, now applied to machines, has an adjustable dial which may be set to correspond to the maximum temperature desired. Its adjustment and operation is quite simple. The square block and bevel gear and the attached gear are fastened together by the two large pins to which you referred. If the play between the parts appears too great, secure a large punch with an end about equal in diameter to the pins, place the punch on the end of one of the pins and give several smart blows with a heavy hammer; then repeat operations on the other pin. If sufficient force is applied to the blows it should swell the pins and make the parts more secure.

Trouble With Slugs Corrected

An operator had trouble with slugs, which seemed difficult to overcome; also a keyboard disturbance which had caused a lot of extremely "dirty" proofs.

Answer.—We wrote about as follows: "We suggest that you set your base trimming knife by using a thirteen-em slug with capital matrices. Use a type-high gage to measure with. If this is not available, use a micrometer. After the knife is set accurately, change to thirty-em length, or shorter, and measure. If variation is present, it may be due to a warped disk. Clean the rubber rolls with soap and water, dry the surface, and then use a piece of very coarse sandpaper to roughen the cleaned surface. Clean off dust particles, oil bearings and replace the rolls. If a cam does not turn quickly, remove it, and sharpen the milled edge with a three-cornered file. This should prevent further trouble."

Two weeks later we received this reply: "I have followed your suggestions and corrected my troubles. I had worked and worried with that slug trouble until I was about ready to say, 'She can't be did.' I thank you very much for these suggestions." We greatly appreciate his answer.

Machine Errors

"What is the trouble with the assembling system when the letters 'e' and 't' are slow in responding. The letters apparently drop on time, but on close inspection I find that the cams are retarded slightly in revolving. I have put on two new rollers, tried all sort of different tension on the little spring immediately at front base of keyboard cam; have taken out the two offending cams and seen to it that they were oiled and in free motion; have even sharpened slightly the teeth on the cams, all to no avail. What would you advise to remedy this defect? My proofs would be very clean if it were not for this imperfection, as this condition causes intermittent transpositions of these letters."

Answer.—Examine the upper side of the pivoting end of each cam yoke and see that it does not have contact with the lower end of the spring plunger just immediately above it. If it is touching the plunger there is a slight retarding to the dropping action of the cams. Remove the cam yoke and dress off the end of the pin to give a slight clearance. While the cam yoke is out, spread slightly the open end which fits over the hinge rod. This slot in the cam yoke must not pinch the hinge rod. You took the proper steps to prevent transpositions, but you did not carry them far enough. Polish the upper part of the guide holder at a point just where the lower lugs of the matrices have contact on leaving the magazine. Use crocus cloth, if available; if not, use the end of a common white rubber ink-eraser. When all the foregoing points have been examined and attended to, set a few lines in the regular manner, of words such as the, them, these. This test will probably show whether or not the foregoing advice is effective.

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

TWO first folio copies of Shakespeare's work were recently sold for a total of £5,250.

THE *London Observer*, founded in 1791, has issued its seven thousandth weekly number.

AMONG recent cinematographic films is one entitled "Making a Book at the Oxford University Press."

A LONDON typefoundry advertises "the Le Cochin" type face. Reminds us of the folks that spoke of "the la grippe."

THE Edinburgh Corporation gets a revenue of £300 a month from about 160 tons of waste paper, collected, sorted and baled.

E. G. ARNOLD, head of the printing house of E. J. Arnold & Son, at Leeds, and an ex-president of the Federation of Master Printers, has been reelected pro-chancellor of the University of Leeds.

UPON his retirement after fifty years of service, George Capewell, of the composing-room staff of the *Ross Gazette*, was presented by its directors with fifty shares of preferred stock in the company.

THE Printing Machine Managers' Trade Society has protested against an advertisement of the London County Council for a printing instructor "who must have served with the forces," on the ground that this is an infringement of the liberty of conscience.

W. I. BURCH, managing director of the Lanston Monotype Corporation, London, was recently presented a gold-handled umbrella and a walking-stick by the national committee of the Monotype Users' Association, as a token of esteem and to mark his appointment to his present position.

GERMANY

THE postoffice department proposes toward the end of this year to issue a new series of stamps on which will appear the portraits of eminent men. So far Bach, Beethoven, Goethe and Schiller have been selected to be thus honored. To commemorate the thousand-year jubilee of the Rhine provinces a stamp is issued.

A NEW DIN (Deutsche Industrie Norm) type face has just been issued, being produced by the Berthold foundry at Berlin. It is a medium weight gothic italic, with rounded corners. Its notable feature is in the face sizes, which are respectively $2\frac{1}{2}$, $3\frac{1}{2}$, 5, 7, 10 and 14 millimeters in height—these being hypotenuse proportions, upon which the system of paper sizes is based.

THE heirs of Hugo Stinnes have sold the *Deutsche Allgemeine Zeitung* of Berlin to a syndicate for three million gold marks.

THE trade journal *Maschinenbau* calls attention to the fact that certain standard paper sizes now adopted by the standardization committees of eleven countries were actually already prescribed in 1798 by the French government. The law cited was that dated the 13th of Brumaire, year 6 of the Communistic reign—or actually November 3, 1798.

AN ARGENTINIAN writer, Salvador Arricu, in his latest novel uses a point to indicate laughter, akin to the exclamation point. Eilert Pastor, a German author, recently spoke about the necessity for such an aid to reading. This leads a certain humorist to plead for some other punctuation marks, such, for instance, as would indicate smiling, grinning, explosive mirth, smirking, sardonic glee, and also for lamentation, tears, woe, etc. Such ideas would go a long way in showing, as some aver, the truly needlessness of the present exclamation mark. The way it is often used would prove it to be an excrescence.

FRANCE

THE first Technical Press Congress was held at Paris, October 1 to 4.

THE *Petit Parisien* now claims a circulation of 1,800,000 daily copies.

THE typefounders in August last made another increase in the prices of type, rules and leads.

BY A vote of 77 against and 48 for, the House of Journalists has refused membership to women.

THE prefecture of police of Paris has established a private printing office, in which six policemen will be employed.

JAPAN

WHAT is supposed to be the oldest paper factory is located in the little village of Najo, near Osaka. Here all paper is made by hand, in the same fashion as when the concern was started some eight hundred years ago. A special dispensation of the government limited it to one hundred tubs, at each of which a workman can produce four hundred sheets of paper a day.

THE Typothetae of Japan is planning an International Printers' Exposition, to be held in Tokio during April, 1926. The intention is to show the Japanese public the latest developments in printing both in Japan and abroad, by exhibiting graphic products collected from all over the world.

RUSSIA

AGITATION is going on to secure a change from the Russian to the Latin alphabet. The commissioner of public instruction has under consideration a plan to introduce the latter in the first grade schools.

A PAPER MILL at Moscow is reported as having been sold a valuable library of one hundred thousand volumes as material to be pulped. This library thus disposed of belonged to a technical military school and was the result of a hundred years of work in gathering the volumes. It contained many very rare and complete files of periodicals, various works of the eighteenth century, old editions of Shakespeare, Gogol, the historian Karamlin and others. The Soviet press laments over this vandalism, yet the destruction of valuable literature is apparently a part of Communistic politics.

DENMARK

A PRESSMAN, due to forgetfulness, left a hammer lying on the form in a cylinder press, which caused the cracking of the cylinder and other damage to the machine. His employers brought suit against him for the damages, and the court awarded them 1,000 crowns. As he was a member of the Danish Typographical Union, this organization helped him to pay the judgment.

ARGENTINE

THE first English newspaper published in Buenos Aires was the *British Packet*, started in 1826 and continued until 1858. Its files are now kept in the National Library. The present dailies are the *Standard*, the first English daily in South America, started in 1861, and the *Herald*, started in 1875.

SPAIN

A SPANISH chemist, it is reported, has evolved a paper which destroys itself. First any writing upon it will fade out in time, after which the paper will crumble into a powder. A bright French journal suggests such paper may be used for peace treaties.

BELGIUM

THE postal administration has informed newspaper publishers that it will no longer carry newspapers at a loss, and that after January 1 next the transmission rate will be advanced from 1 to 2 centimes a copy. This increase will be borne by subscribers.

LUXEMBURG

FROM August 14 to 24 an international fair was held in the city of Luxemburg, in which exhibits relating to typography, paper, etc., had a prominent part.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Watch Your Outside Business

Gradually it is dawning upon local newspaper publishers that volume of advertising business depends as much — if not more — on transient and outside advertising as it does upon the steady local merchants and business men.

We made this observation recently in a small meeting of local publishers and they agreed rather indifferently that that might be true. One publisher present produced a copy of his paper and proceeded then and there to check up on this. As he turned the pages, showing that over two-thirds of his business was from other than local merchants, greater interest was shown in the subject and a discussion followed. What is the significance? It is just this — within five or ten years the average local daily and weekly newspaper is going to find its profitable business as much in the outside or transient advertising as in the steady mercantile lines and trades, and it will go after and cultivate this outside patronage with as much force and determination as it is now working on local copy.

For instance, check up your local daily or weekly and see for yourself where the profitable end of your business comes from. Granted that there is a certain minimum of advertising that will cover the cost of producing your newspaper, and that only the business above that minimum carries any profit, where would your business be in a year without this transient copy that you will find measures up as many inches as your regular business? You have at this time of the year a considerable volume of farm sale and stock advertising, all at the highest local rate. We call this transient, or no-contract business. You have some local telephone or gas and electric company business-building copy. You have some railroad and Standard Oil advertising that is largely institutional. Your tire and automobile advertising is not steady, year-round business, but largely transient. Your special pages and market-days spreads are in this special transient class and pay the transient rate. You now have, or ought to have, some good display space for the doctors of your community and some for your fairs and chautauquas and Legion blowouts. It all amounts to a considerable volume, as you will find. Without this outside and transient business, in other words, you would find little or no profit whatever in your advertising pages, and it is this fact that is eliminating the weaker community papers.

These facts in themselves should point their own lesson. Your business office must be organized as efficiently as your back office and shop, to take care of the business that may be secured, and do it promptly and carefully. Slipshod and dilatory policies in the front end will tend to let this good outside business slip by while you are hounding your local merchants.

The latter are essential and such advertising is also circulation building, but its development does not require the whole effort of the newspaper advertising department. Check your own columns and you will resolve that more effort will be given to development of the transient and outside advertising.

Hurrying Settlement on Legal Notices

Nearly all publishers of county newspapers have some difficulty in collecting promptly for legal notices published in their newspapers. In some states the laws may be different and make such collections easy and sure, but in most states the problem is a real one, and publishers often "hold the sack" for years, waiting for estates or cases to be settled before they can get their pay for this class of business. One publisher in a midwest state contributes his experience for the benefit of all, which may be briefly stated as follows:

In the past this publisher had been booking these legal fees and then filing his bill with the clerk of courts. This was all he could do, and in many cases it was years before the money was paid to him. Recently he hit upon the idea of sending a notice to the executors of estates, to attorneys or to those who have charge of the affairs, telling them that the estate owes his paper such an amount and asking for settlement. In one week's time he got fourteen settlements on such accounts, and in some cases the executors asked him why he had not sent them notice before. All of this goes to show that it pays to look after these legal accounts a little more closely and not leave it to the delays of the law to get them settled up.

Space Selling in Small Units

Selling advertising on the small-unit basis is a policy advanced by W. J. Keyes, of Winnipeg, who, by the way, is performing some very good educational service for the local newspapers of Canada and the United States. Mr. Keyes points out the fact that an adequate rate may be charged for advertising space in local papers as the circulation climbs, and at the same time lower the rate per hundred families reached by the advertiser. It is a matter worth studying, and we are told that Mr. Keyes will supply figures and charts to prove it.

For instance, granting that the local paper is a family paper, very generally, and that subscribers to such papers usually represent families, on the basis of 500 circulation at 25 cents an inch, it would cost the advertiser just 5 cents an inch of space to reach each home. Suppose the circulation is stepped up to 700 and the rate increased to 33.6 cents an inch, the cost to reach each home would be reduced to 4.80 cents an inch. Go on to 1,000 circulation and make the rate 45 cents an inch; he claims the advertiser may still be sold on the showing that the newspaper has lowered his cost per hundred homes to 4.50 cents an inch.

This briefly illustrates the idea. The plan might well be used as the easiest way to advance the advertising rate to a profitable figure in cases where competition or other circumstances have kept the price per inch too low. In any case such a presentation of the cost per family for a business man to reach a paper's readers should convince him that no other medium on earth can reach his readers at so low a cost.

We believe this idea will grow and propagate itself.

Organization of State Field Managers

We stated some time ago in *THE INLAND PRINTER* that what probably would be the most important newspaper conference of the year would be the meeting of state press field managers at St. Louis, October 9th to 14th. This meeting was held as planned, and fourteen men engaged intensively in studying local newspaper problems and working for the betterment of newspapers and their business sat in conference eight hours a day for four days. The organization thus formed is unique. It will be now officially designated as the "National Organization of Newspaper Field Managers." Its membership will include two classes: Class A members are those who are paid field managers of local newspaper organizations. These control the business and policies. Members in Class B will be presidents and secretaries of state organizations and those who are engaged directly in promoting local newspaper interests and betterment. Thus the annual conference which will be held may cover a wide scope and have in its "agenda" those matters of most vital importance to all concerned.

At this St. Louis conference President E. A. Bemis, of Colorado, presided, and O. O. Buck, of Nebraska, officiated as secretary. A constitution and by-laws were formally adopted.

Officers for the next year were selected, as follows: President, E. A. Bemis, Colorado; vice-president, Len W. Feighner, Michigan; secretary-treasurer, O. O. Buck, Nebraska; directors, O. W. Little, Kansas; Ben H. Reid, California, and G. L. Caswell, Iowa.

At this St. Louis conference were state press field managers and newspaper officials and workers as follows: E. A. Bemis, Littleton, Colorado; O. O. Buck, Harvard, Nebraska; J. S. Hubbard, Columbia, Missouri; Len W. Feighner, Lansing, Michigan; O. W. Little, Alma, Kansas; Ben H. Reid, Los Angeles, California; H. L. Williamson, Springfield, Illinois; G. L. Caswell, Ames, Iowa; H. C. Hotelling, St. Paul, Minnesota; Harry Porte, Salt Lake City, Utah; W. J. Keyes, Winnipeg, Canada. F. O. Edgecombe, president of the National Editorial Association, spent two days at the conference, and William C. Wood, superintendent of the division of classifications in the postal department at Washington, gave one day of his valuable time to the conference.

It is significant that this new plan for effective business organization of newspapers by states, which plan was born in Iowa only a little over ten years ago, should now have extended to fifteen or more states and that the paid managers of such organizations should now be a national organization of their own, representing approximately eight thousand newspapers. These are the men who, more than any others, know and feel the newspaper situation in their own states. They are the men who view the whole field and each individual unit in it and see the good and bad spots; who are the sentinels on guard all the time, and who are looked to as the advisers and guides for each state in every emergency. By conference and action they will now harmonize newspaper relations between states.

Breaking Into a New Field

You have got to give it to the man with ideas and the energy to promote them. In the newspaper business such a man will make his competitors sit up and take notice every time. The newspaper man should take to himself the advice he often gives to his advertisers, that in dull times it pays best to advertise, for in good live times business comes along without so much effort being made to get it.

We are prompted to these remarks by receipt recently of some printed matter from the Oxford (Neb.) *Standard*. Having recently taken over that property, Lee A. Richmond has found it necessary to straighten out the subscription list, prod up the delinquents, get acquainted with the business men, and in general establish himself and his business in their minds and their favor. To do this, he is issuing a little four-page

Business Bulletin, on letter-size paper, carrying points and discussion of practical advertising problems. This advertising booster must have its effect in that locality. Then, as a further reminder that he and his paper are there and ready for business, he prints a neat blotter boosting for home trade, which he mails with letters sent to subscribers and others.

An efficient and probably necessary idea is carried out in getting at the status of his subscription list, however. Here he employs a circular letter, with perforated blank check at the bottom for subscriber's convenience in remitting. The attention of subscribers is called to their credit dates and it is put right up to them direct whether the dates are correct or not, and whether they will pay or not. The letter and check, nicely and courteously worded, must get good results.

Observations

A recent casual checking up of the newspapers in one state has disclosed that in ten years over two hundred local newspapers of the state have ceased to exist. It is said that an average of one a month is going out now and that the tendency is for but one newspaper in a town of less than two thousand people, and usually only two in a county seat or city of less than forty thousand. Sooner or later it will be more generally realized that newspaper publishing is a real business.

A strange newspaper law is that in effect in Nebraska. The state law says a delinquent subscription account can not be collected, and a fine of from \$50 to \$500 is provided for one who employs any subterfuge for enforcing payment of such account. Placing newspaper subscriptions on the same basis as illegal whisky accounts, gambling bills and fakes. Anyway the best system is to get the money in advance, and we personally hope the time will come when the postal laws will require just that before newspapers can be accepted for transmission in the mails. Delivered papers can still be collected for by month or year, but there will be fewer bad accounts when better business methods are followed.



"In the Days That Wuz"—The Last Chapel Meeting
Cartoon by John T. Nolf, Printer-Artist

Review of Newspapers and Advertisements

By J. L. FRAZIER

Burley Bulletin, Burley, Idaho.—The *Bulletin* is one of the best papers we receive, makeup on both the first and inside pages being according to the most approved standard, the ad. composition first-class and printing excellent.

UNITED PARENTS ASSOCIATIONS, New York city.—While manifestly not executed in keeping with the highest standards of typography, *The School Parent* is nevertheless very satisfactory for a publication of the kind, and not in the least offensive. The general effect is of neat makeup, and the printing of the halftones is very good.

EDWARD M. DOTT, Harlowtown, Montana.—Your two-page spread, "Why Buy Your Silk Hosiery from Peddlers?" is exceptionally well arranged. It is also attractive in appearance because the major display throughout is composed in closely related faces—the next best thing to that ideal situation when all display is in one series. The unit line border is just a little too light to match the general tone of the display, and particularly the major display, but the effect is pleasing and gives the advertisement a certain distinction.

ON WISCONSIN!

"Education is the Chief Defense of Nations"


—EDMUND BERRY

THE PROGRESS of a state is commensurate with the educational facilities provided by the people of the state. Wisconsin's enviable standing in the scale of the nation's progress is due, in large measure, to the intense interest in education manifested by Wisconsin men, women and children.

Today the city of Jefferson is justly proud of the splendid new high school which has been built. Your achievement will make its benefits felt throughout the entire state. It will serve to inspire other Wisconsin cities toward further educational progress.

The Milwaukee Journal, always keenly interested in civic and educational advancement, takes this opportunity to congratulate Jefferson, the city, upon its achievement, and to congratulate the Jefferson Women's Club upon the present excellent edition of this paper.

The Milwaukee JOURNAL
FIRST—by Merit



Impressive advertisement from the Jefferson (Wis.) *Banner*, simple in arrangement, well whited out and featured by effective display of the few feature points emphasized. Most compositors would have set the body matter in one column the width of the two, or slightly narrower, but the shorter lines as shown are an advantage from the standpoint of readability, despite the large size of the type.

Jefferson Banner, Jefferson, Wisconsin.—Your special "Women's Club Edition" is a real achievement, an issue any publisher would be justified in feeling proud of. The many halftones are beautifully printed and you are more than repaid for the extra expense incurred by the use of smooth paper. Advertisements, nearly always composed in good type faces, Goudy among them, are unusually well arranged and displayed. In consequence of the liberal white space and the excellence of the borders, the fact that a variety of faces are employed is not offensive. We are reproducing the Milwaukee *Journal* advertisement, which is strong and simple; in fact, a fine model for its class. Here the bold-face body is not offensive, first, because there is not too much of it and, second, because of the liberal white space, which keeps it from being too black, and, third, because the display is sufficiently larger and stronger to balance. We dare say nine out of ten compositors would have set the body in lines the length of the two in this ad., but the fact of its being in two columns makes it appear to be—and actually be—easier to read. But the nicest thing of all about this advertisement is the well graded display and the consequent effectiveness of the major lines, which is gripping. Too often all display items are made too nearly the same size, and as a result none of them stands out effectively.

Wyoming State Journal, Lander, Wyoming.—We are reproducing the first page of your August 19 issue because of the unusual handling of the articles under three-column heads in the lower corners of the page, which we do not like. Since our readers may be unable to follow the items under these heads on account of the small size of the type in our reproduction of the page we will explain for their benefit that the subheads under the three-column head (in the first and third columns in each instance) apply to the same large head and that the italic head in the middle column is over a different article. One reads from the first column to a point in the second where the other short article ends with a cutoff rule, and from the bottom of the second column of the group to the third, where the second subhead of the article appears. This is confusing to readers, who naturally follow from the bottom of one column to the top of another, unless stopped by a heading or cutoff across the columns. It is also confusing to find the second subhead in the third column, which suggests a different article than that opened by the first subhead, though what appears under it, remember, is a continuation of the article started in the first column of the group. The whole thing seems a sacrifice of makeup that is easy to follow—and so convenient for the reader—to symmetry in the page as a whole. While we like symmetry—and advocate it as a general rule—it should not be attained at the expense of readability. The large heads at the bottom of the page are inconsistent with balance, too, which requires that the major strength and the larger and more important headings should be at the top. Printing of the issue is excellent and the advertisements are also good, being arranged, we are happy to state, in the orderly pyramid manner. Large masses of body type in advertisements should not be set wholly in capitals, as is done in one or two of the advertisements.

SELMA STATIONERY COMPANY, Selma, Alabama.—Barton's page advertisement, "Nothing Has Been Spared," is a typical bargain-sale advertisement, with lots of display, bold type, prices emphasized by big figures (to give the opposite effect) and heavy rules in the paneling. Although the ad. is not "a thing of beauty and a joy forever," it is well arranged. The most possible was made of the space, yet we do not find it crowded in one place and open in others, as many such advertisements are. This shows that some care and skill were exercised in marking up or laying out, and in determining the type sizes.

Weekly Valley Herald, Chaska, Minnesota.—We do not understand why we find a copy of your February 19 issue among current specimens, but it is printed mighty well and the advertisements are exceptionally well arranged and displayed. The first page makeup is not a fitting introduction to a paper so fine in other respects. With irregular heads at the top of every column and only one elsewhere on the page, about half way down the last column, the effect is unbalanced, and it is not nearly so interesting in appearance as if there were more heads in the lower part of the page, even with no large heads at the top in alternate columns. The fact that the advertisements are pyramided is a great factor in attractive appearance of the inside pages.

Altamont Journal, Altamont, Kansas.—We do not recall having examined a paper published in a town of 600 that is better than yours; most of them are far inferior to the *Journal*. The first page, about which you asked specifically, is mighty fine. How you "scare up" the material among 600 people for such a page is more than we can guess, yet the matter is all local. News headings are excellent, well graded and perfectly balanced over the page. Presswork is excellent and the advertisements are unusually good, in fact all we consider they should be: they are simply arranged and have few display features, which are properly brought out strong. We should like to see the ads. pyramided on the last page as well as on the others. Ratner's store has preferred position. However, as you provide a liberal amount of news matter on every page the effect of this inconsistency in makeup is less objectionable.

Sterling Sun, Sterling, Nebraska.—Clean presswork is the outstanding feature of your issue of July 16. The first page is well ordered, but we think the news headings are quite too weak, and we lean strongly toward dignified makeup, too. While the effect of the heads in the body is beautiful in consequence of the uniformity of tone throughout the page, we feel it would appear more interesting if the heads were somewhat blacker than the body mass. Advertisements are well arranged, but their placing on the pages is not good. Several pages demonstrate the pleasing effect of order which accompanies the pyramid makeup, but on one page we find an advertisement in the upper right-hand corner with reading matter wholly along the left side and below, to the bottom of the page. This is entirely wrong. The advertisements are irregular in amount on different pages, some pages being quite crowded whereas others have few ads. There should be the same amount of advertising on all pages.

WYOMING STATE JOURNAL

WEDNESDAY, AUGUST 19, 1925

MONEY HARVEST AT ITS HEIGHT
Lander, Wyo. — The County of Lander is now in the midst of the money harvest. The crops are well and the weather is just what is needed for a successful harvest.

THE COUNTY'S BOUQUET
A bouquet of the county's achievements in various fields of endeavor.

HARVEST PEAS LANDER VALLEY
The peas are well and the weather is just what is needed for a successful harvest.

LEGION CONVENTION CLOSED IN BRILLIANT FINALE
The convention was a great success and the legionnaires are proud of their achievements.


WYOMING CIRCLE TOUR GIVEN STRONG IMPETUS BY MOTORISTS WHO ENTER SOUTH GATE AND EXIT EAST
The tour was a great success and the motorists are proud of their achievements.

Perfectly symmetrical first page of *Wyoming State Journal*, Lander, Wyoming, that does not please because of the long heads at the bottom. Attention is directed to the accompanying review of this paper, where interesting facts are given regarding the makeup of the articles under these two headlines.

NATHAN WIESENBERG, New York city.—The Saks advertisements you submit are excellent, particularly because of their open, clean-cut appearance, effective display and interesting combination borders. Two are reproduced.

Telephone News, Philadelphia, Pennsylvania.—Our compliments are extended on the beautiful and interesting "Twentieth Anniversary" edition of your paper, which we have been receiving regularly and enjoying every month. While the standard has always been high—we think it is the handsomest and best paper of its kind—it seems you have put just a little more artistry than usual in this special issue.

Saks-Herald Square
Broadway at 34th Street



"MALLORY" HATS
in all the new Autumn styles and colors
await your selection at
SAKS-HERALD SQUARE!

A HAT can either mar or make a man's appearance! MALLORY hats will dignify your taste, and intensify your individuality. They lead both in style and color reflecting what is indisputably correct in the Capitals of Europe and America.

Ask to see the large Alpine model with sweeping D'Orsay curl and tapered crown, or the popular rakish snap brim style that harmonizes so splendidly with sports attire.

6.00 ~ 7.00 ~ 8.00
and 10.00

SAKS-HERALD SQUARE—STREET FLOOR

Related variety attained through changes in border formation features all Saks advertisements submitted by Nathan Wiesenbergs, as indicated by a comparison of the two shown on this page.

J. EDWIN ANDERSON, Bristol, Connecticut.—Frankly, the advertisement of the New Departure Manufacturing Company is not at all good. In the first place, the top display is too small in relation to the size of the ad. and to the signature lines, which should be smaller than the major display. There is no reason that we know of for setting the heading and body of this ad. in German Text, but if use of this type were considered essential the signature should also have been set in it. The whitening out is also bad, there being altogether too much open space at top and bottom compared with the close margin along the sides. A narrow measure is suggested where the ads. are long and the copy short, as in this case.

Daily Tribune, Wisconsin Rapids, Wisconsin.—Our compliments are extended upon your apparently very successful "Greater Wisconsin Rapids" special edition of 104 pages. In general it is excellent, makeup and presswork being the best features. The halftones are unusually well printed, considering that only news-stock is used and that the printing was done on a perfecting press, which obviously doesn't permit the makeready that is possible on cylinder presses. Some of the advertisements are excellent, and practically all of them are nicely arranged and well displayed. In general, however, your type equipment is not high grade; we dislike particularly the frequent use of bold block-letter type for display and other bold faces for body matter, the lines of which are often too long. A number of your advertisements are too crowded, the most seriously congested one being that for Stanley Brick Company.

HENRY A. BRAINERD, Lincoln, Nebraska.—Outstanding among all the excellent points about the Labor Day issue of the *Nebraska Craftsman* is the presswork. Numerous halftones are rendered beautifully, the makeready being truly exceptional and the inking just about perfect. The first page, in two colors, is impressive, and the display work throughout is well handled, the page makeup invariably good. If handsomer types were used the appearance of the paper would be better, of course, but worse display type than Cheltenham Bold could have been used. We do not like to see condensed and extended types combined in the same advertisement, and recommend the consistent use of types of regular shape, also the use of plain rule borders—not too heavy—throughout. Your paper scores high enough in general excellence, however, to compensate for these points of weakness.

Lakeland Star-Telegram, Lakeland, Florida.—Perhaps the outstanding features of your remarkable "Prosperity and Opportunity" edition are the illustrations, which are also attractively grouped. The printing is excellent, considering the kind of press on which the work was done, and the fact that only ordinary news-print stock was used. Advertising typography varies widely between good and bad. In general, too much condensed type is used and the extra-condensed block-letter type, such as is customarily used for news heads, weakens the effect of a number of the advertisements, which are well arranged and displayed as a rule. Whitening out is frequently bad and results in a number of advertisements turning out rather poorly. An instance illustrating this point quite effectively is the display of W. L. Seward on page 2 of the Bartow section. The measure of the body matter is too wide, senselessly, it would seem. Some of the space between the paragraphs, which is altogether out of proportion and, so, inconsistent, could have been placed with effective results around all the type. This change would not only make the ad. look better, but would cause it to stand out more effectively. The lines are also quite too long to be read with comfort, which is the more regrettable because the last line of two of the three paragraphs is very short. The measure could have been considerably shortened, therefore, without the matter taking additional lines—and additional lines are not only possible, but desirable. These are such simple things that their disregard should be considered inexcusable. The major display is rather too small in relation to the size of the ad. On the next page there is another advertisement that was seemingly given little thought. The body matter in the various panels is set in six-point, whereas ten-point was easily possible. Instead of being effective and forceful advertisements like that of Horney's are almost the reverse. Of course, the large display will be seen, but the confusing effect of so many big lines so closely crowded and with relatively little variation in size between them can not be otherwise than uninviting. Such an advertisement should be featured by extraordinarily large display of the major lines, but they should be allowed to stand out for all they are worth and their strength left unhampered by almost equally large display near-by. Contrast is what makes display effective, and it is one of the things lacking in this advertisement; in spite of the loud tone in which it speaks, that tone is monotone. General makeup is very good, although we recommend the pyramiding of advertisements. Editorially the issue seems to rate high; it is one of the finest specials we have examined in a long time.


Saks-Herald Square
Broadway at 34th Street

Our New Fall Line of
"MALLORY" HATS
is now fully complete—there is a style for every
type of head, and a coloring to suit every fancy!

MALLORY HATS are designed for men who want something inherently and incontestably fine! They are ahead rather than abreast of what is new in style and color, and embody all the quality that fine fur, high grade trimming, and expert workmanship will allow.

6.00
7.00
8.00
and
10.00

The 6.00 Mallory Hats are cravenetted



SAKS-HERALD SQUARE—STREET FLOOR

Clean-cut display, liberal white space and interesting borders characterize a collection of newspaper advertisements submitted by Nathan Wiesenbergs, New York city, of which the one reproduced is representative.



EDITORIAL

Uniformity in Style

It gives us great pleasure to announce that the National Conference of Business Paper Editors at its yearly assembly in the Congress Hotel, Chicago, October 13, gave its unanimous approval to our "Plea for Uniformity in Style," as outlined in *THE INLAND PRINTER* for June and August this year. A committee of three editors was appointed from the conference to inaugurate a nation-wide campaign for a universal style of spelling, punctuation, abbreviations, etc. The first step of the committee will be to seek coöperation from other national bodies and individuals interested, such as the newspaper and periodical publishers, book publishers, newspaper editors, dictionary and cyclopedia editors, deans and teachers of journalism, and printers.

Thus a movement has been started that, to say the least, in years to come will cut millions of dollars from the waste of the printing and publishing industries. Let us hope that the preliminaries may be quickly arranged, and that the universal style sheet will be ready for approval within the coming year.

Who Should Sell Direct-Mail Advertising?

This is what C. E. Fisher, of the Gateway Printing Company, Seattle, asked at the annual convention of the Pacific Coast Advertising Clubs Association as related in his story on pages 262 to 264 of this issue of *THE INLAND PRINTER*, and for his effort at an answer the association awarded him a medal "for the most constructive address at a departmental session." If for nothing else, this should prove an incentive to our readers to study Mr. Fisher's message closely. It contains more food for thought to the square inch than we so far have been able to find in addresses of a like nature. It also contains a number of points which seem to be disregarded by our present generation. As, for instance: "Advertising production will eventually be recognized as a profession and will be surrounded and safeguarded by regulatory measures. Why shouldn't advertising require a thorough training, a rigid examination for entrance, and a diploma for practice just as other professions demand today? To segregate the sheep from the goats is the difficult job confronting the merchant and the advertiser." To which we all say, Amen!

To judge from some of the advertising coming to our desk, especially from so-called producers of direct-mail advertising, such a proposition is urgently needed. The paper equivalents of the salesman who pounds on the counter and starts runaways out in the street by his vociferation, as A. Booster says, are still much in evidence.

Some of the prints positively bellow. Not for them the soft persuasive. The parallel between wooing and advertising is by no means inexact, especially in the case of direct mail, which is directed to a named individual and therefore takes on the air of a letter. One would not call a suitor tactful who approached the lady of his taste, long before she had expressed interest in him, possibly before he had even been introduced, and began popping the question from afar without giving her a chance to look him over.

One is supposed to lead up to these things. Lovers and salesmen stalk their prey warily, and advertising could well take a lesson from them.

Cave-man tactics were all right when people lived and ate and slept in caves, but nowadays we use the cave only for transportation, under the name of subway. Civilized methods demand the approach with a bouquet rather than bludgeon.

Others make high-sounding claims as to their ability to produce high-grade direct-mail advertising — and belie their own effort by misspelled words, rules that do not join at the corners, smeared pages, etc. Yes, let us get more rigid entrance requirements for the advertising profession.

In Praise of the Paper Man

In our news columns we have from time to time called attention to some praiseworthy deed by some paper manufacturer. It may have been an especially practical sample book, sample cabinet, or something of the sort. And we have let it go at that. But it has not been enough. The efforts of the paper man to help the printer in his daily task are worth more than this perfunctory mention. If the printer would take advantage of what the paper man is doing to help him his work would be better and his life happier. It may be advertising, all right; but it is advertising with a constructive purpose; advertising intended to help the buyer and the seller alike.

The S. D. Warren Company has for years done herculean work in the interest of the printer. First and foremost, perhaps, is its research in pressroom humidity, "the wet and dry question," so called, showing the causes of paper stock shrinkage, wavy edges, etc., and their remedy. The benefits of these researches will be of untold value to the industry in years to come. Mention must also be made of the Warren company's present work for the standardization of envelopes for direct-mail matter; another achievement of great value to the printer.

For a number of years the Hammermill Paper Company has furnished the printer with new ideas in the use of Hammermill stock; the Hammermill portfolios of office forms and business stationery have proved welcome helps to many a printer. The company's advertising in a number of the national magazines also has been of great help to the printing industry.

Some two years ago the Hampden Glazed Paper & Card Company issued its elaborate book "Constructive

Cover Designs." The book contains seventy-six plates, showing designs and color schemes to be used with Sunburst covers. It is of immense value to the catalogue printer, as it is rich in ideas of both design and color.

The Strathmore Paper Company works along the same line. Its demonstration book of Munsell covers came to us in the spring. The latest addition to their line of helps for the printer is the book of Bay Path covers, just off the press. The books show with appropriate designs and color schemes how these popular covers may be used to best advantage by the printer.

Another book of design, typography and color schemes for cover paper has been issued by the District of Columbia Paper Manufacturing Company. It shows neat cover designs and colors for various lines of business.

How to use the different book papers most appropriately has been repeatedly demonstrated by booklets, house-organs and broadsides by the West Virginia Pulp & Paper Company, and others.

The Hampshire Paper Company brought its announcement lines prominently to the attention of the printer by its Old Hampshire Announcement portfolio. It's a volume of great value to the printer of announcements.

Portfolios showing how letterheads should be set up and printed have been issued by the Eastern Manufacturing Company and others. The latest in this line is a beautiful book, called the "Butler Bond Paper Example Book," issued by the divisions of the Butler Paper Corporations. It shows samples of appropriate letterheadings and paper stock for banks, trust companies, contractors, insurance companies, real estate offices, lumber dealers, physicians, lawyers, manufacturers, jobbers, wholesalers, hotels, automobile dealers, etc. It is truly an "example book," made up with taste and a thorough knowledge of the subject treated. It will be of great help to the multi-tude of printers who use bond papers.

The Worthy Paper Company, Bradner Smith & Co., and others have arranged beautiful and practical exhibits to furnish ideas to the printer of direct-mail matter.

This list is not complete by any means, but it proves the point we set out to prove: that the paper man has been of great service to the printer by furnishing new ideas, new designs and appropriate color schemes. An idea is a flighty thing, sometimes of value, sometimes not. In the cases we have cited it is surely of great value, and the printer should try to benefit by it to the fullest extent. As far as we know, all these books and portfolios may be had for the asking. Even if there were a big price on them, they would be worth sending for.

Linoleum Block Printing

The December issue of *THE INLAND PRINTER* will contain four linoleum block designs in color, drawn and cut by an artist of high merit. As this, to our knowledge, is the first time in the history of periodical printing that such designs have ever been printed in a magazine of such a circulation as *THE INLAND PRINTER*, the experiment will undoubtedly be watched with interest by the printing fraternity as a whole. Linoleum block printing has been with us for some time, but it has as a rule been produced by amateur designers and block cutters, and therefore

has not made much impression. Not so when the real artist takes up the innovation. Our designer recently showed us a small poster printed in eight colors from linoleum blocks. It was a masterpiece in every respect. A German ink manufacturer, who visited us recently, happened to see it on our desk. He was so taken with the beauty of the poster and the possibilities it contained for increased printing that he begged permission to take it with him to Germany.

When linoleum block printing comes to its own, the latest acquisition to the art, it will without doubt prove a lively competitor for the favors of the up-to-date advertiser. Therefore, it behooves the progressive printer to acquaint himself with its possibilities from the start.

Score One for the Photoengravers

The American Photoengravers' Association is to be congratulated upon the stand taken by its executive committee at its St. Louis meeting, October 2. The following resolution was unanimously adopted by the committee: "The American Photoengravers' Association deplores and condemns any and all advertising by photoengravers — whether members of the association or not — that is untruthful and boastful as to their capacity, equipment and ability, and recommends that the condition be referred, wherever it exists, to the Vigilance Committee for action."

Another resolution deals with uniform selling practices among photoengravers, such as the giving of gratuities, entertainment and other unethical means. The resolution reads: "That whenever these practices are known to exist and can be taken up with the parties who indulge in them, the firms or individuals dealing in them (in proved cases) be referred to the Vigilance Committee for correction."

This is a step in the right direction which, without appreciable loss of prestige, may profitably be copied by other branches of the industry.

A NEW ARGUMENT in favor of the craftsman movement was made at the fifth anniversary dinner of the Grand Rapids Club of Printing House Craftsmen. Walter Oliver, former president of the club, said: "When, prior to the organization of our craftsmen's club I had occasion to call an executive in another shop, or in the electrotype foundry, I always had to ask the telephone operator to connect me with the proper person. He was a perfect stranger to me. Sometimes she made the right connection and I got the right person; other times, not. This was waste of time and effort. But now it is different. Since we began to gather around the dinner table at our meetings these men have become Bill and Mike and Jim and Bob. They have to me become living entities. I know who they are and they know me. When I want to talk to Mike, I ask for Mike." When we rub elbows with our fellow men in any festive or friendly gathering, we learn to know one another even by our given names. This is fruitfully reflected in our daily intercourse. Many an embarrassing situation may be explained satisfactorily when we meet as Bill, Mike and Bob. Score one more for the craftsman movement.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

Health Conditions in the Printing Industry

THE printing industry, like all industries in general, has experienced constant improvement in working conditions and in the application of new ideas." This is the opening statement in the introduction to a review of a survey of hygienic conditions in the printing trades, conducted jointly by the International Joint Conference Council and the Bureau of Labor Statistics. Dr. Frederick L. Hoffman represented the Council and Swen Kjaer the Bureau. The survey consisted of a personal inspection of representative printing plants in Atlanta, Baltimore, Boston, Charleston, Chicago, Cincinnati, Cleveland, Denver, Detroit, Indianapolis, Kansas City, Louisville, Milwaukee, Nashville, New Orleans, New York, Philadelphia, Pittsburgh, Richmond, St. Louis and Washington. Approximately one thousand plants were visited; detailed reports were made of surveys in 536, in nearly all cases the larger ones in each city. As the report of the survey came to us just as we were closing up the last forms of this issue of *THE INLAND PRINTER*, only a condensed review of it can be made at this time. The subject, however, is one of such importance to all in the industry that it will be given more attention in later issues.

Summing up the results of the investigation, Mr. Kjaer says: "Employment in the printing trades has been considered as very dangerous to the health of the workers, and the conditions under which the work at one time was conducted unquestionably made it so. It has, however, been changed greatly through application of modern factory ideas and the adoption of hygienic improvement.

"Practically all the hazards created by the various operations can be eliminated by sensible precautions, and there is really no necessity for any more danger to the health of the workers in the printing trades than would be encountered through employment in office work or any other indoor occupation. Observation proved that it could be accomplished, partly through the efforts of the employers to create and maintain wholesome and hygienic quarters for the performance of the work and partly through coöperation of the employees in enforcing health measures. Unfortunately these conditions did not prevail in all the establishments surveyed, sometimes through the fault of the employers, at other times of the workers, or through disregard from both sides.

"One of the conditions, which constitutes a main requisite for desirable working conditions, is a suitable building. Most of the processes require considerable light and ventilation, which to a great extent are determined by the constructive arrangement of walls and pillars. This has been influenced mainly by the period when the building was erected. Some splendid examples of modern buildings were seen, both single story and multistory, and also a number of old structures, which were entirely unsuited for the purpose. Construction essentials limit the extent of remodeling; an old-style building can not be changed to conform with modern factory ideas. Employers realize that well constructed buildings, adapted to the work, mean increased production and, consequently, the industry presents continual improvement in housing facilities year by year, especially for establishments large enough to have buildings of their own. About two-fifths of the establishments inspected had been erected for housing the plants, while about three-fifths were domiciled in adapted structures. Those who are compelled to rent quarters are naturally handicapped in the majority of cases, though the difficulty has been reduced to a certain extent in several cities by erection of special large buildings for the housing of printing-trade firms, constructed to meet the peculiar requirements and capable of housing a number of them.

"Environment of the building affects conditions inside it to a great extent. Modern convenience of transportation facilities, increased use of the telephone for the transaction of business and the gradual change in business ideas have helped create better hygienic conditions by developing the tendency toward moving printing-trade establishments away from the congested sections of the cities to the outlying districts, where plenty of daylight and air can be obtained.

"The proportion of working space to employees is also of considerable importance in connection with hygiene. Overcrowding reduces the air supply, retards the light and affects sanitary conditions through impossibility of cleaning quarters properly. It is, however, a constantly recurring factor, due to increase in the volume of business, and necessitates expansion of housing facilities from time to time. Nearly one-third of the plants inspected were crowded, but some of these were preparing to move to better quarters.

"The system of power transmission for machinery also has a bearing on the condition of the workroom and the health of the workers. The individual motor-drive system has to a great extent eliminated collective drives, with hangers, shafting and overhead belts, which obstructed and retarded diffusing of light and accumulated or scattered dirt and oil. It allows a flexibility in layout, which permits placing equipment in the most advantageous manner for better lighting, eliminating considerable eye-strain. Over three-fourths of the establishments surveyed were equipped with individual motor drive exclusively. Nearly one-eighth of the plants had individual drives on the majority of the machines, and in about one-third of the rest the two systems were evenly divided. The change to individual drives has also reduced the liability to accidents through individual controls, safety attachments and automatic devices for the protection of operators. The accident hazard has been further reduced through better provisions for guarding dangerous machinery and more than half the plants inspected were found to have taken all possible precautions, while only one-ninth were judged badly neglected as far as safety guards on dangerous machinery were concerned.

"In recent years considerable attention has been given to provide adequate daylight for printing-trade establishments, partly by locating the building in the open to admit light from all four sides, partly by providing the maximum number of large windows and skylights so the daylight can penetrate to all parts of the plant, and partly by arranging the equipment so that it will not obstruct the light. Some good examples were seen, especially several modern single-story buildings provided with saw-tooth roofs, where there was abundant daylight for all working purposes and where artificial light was unnecessary in the daytime, even on dark, rainy days. The skylights in saw-tooth roofs seemed especially preferable, as they give free access to the north light, do not admit any sun glare, and do not need shading, with accompanying loss of light.

"One bad feature was noticed in some newspaper composing rooms where part of the space was occupied by linecasting machines and part by hand composition and imposition. The two last-named operations require intensive light over a large surface, while the linecasting machine operators prefer strong individual illumination that is

concentrated on the small spot on each machine occupied by the copy. Where overhead illumination was provided above the linecasting machines it was usually turned off, creating a dark space in the room. This would not affect the operators on the machines, but would create eye-strain for those who worked in the well illuminated part of the room, whose eyes would encounter this dark space from time to time."

FUMES, GASES AND DUST

"Considerable fumes, gases and dust are developed in some of the printing-trade processes. Practically all of these can be removed by mechanical exhaust directly from their source, preventing contamination of the surrounding air spaces. In addition to eliminating these dangerous factors, the exhaust devices on equipment also act as exhaust for the rooms and assist in the circulation of air. Several places were visited in which exhaust had not been applied to the equipment, the fumes, gases or dust being removed by exhaust fans in the windows or walls, and the workers being exposed to the fumes or dust in the travel from point of origin to point of exhaust. In other places hoods had been placed over the equipment, but as no exhaust fans had been placed in the ducts the fumes and gases were not absorbed through the pipes and the surrounding air was constantly polluted by them.

"Some of the work is of a dirty nature, but even the dirtiest of it was performed in some plants which were clean throughout and provided with pleasant quarters for the workers, showing that there is no reason for allowing a workroom to become filled with dirt. The worker spends approximately one-third of his or her life in the workroom, and the environment has a marked influence on both mental and physical development. Dark and dirty workrooms foster a depressing feeling which affects the health, contentment and efficiency. It seems regrettable that vacuum cleaning is not used more generally, because it embodies the correct principle by eliminating dust and dirt instead of scattering it, the natural result of sweeping. In some establishments the floors were badly broken, preventing thorough cleaning, and in others the workrooms were so crowded with equipment, product or material that they were extremely difficult to clean. The large establishments were, as a rule, kept very clean and the very small ones likewise. The medium-sized plants presented the most insanitary appearance, probably on account of insufficient janitor service.

"Other sanitary features have also a certain relation to the health of the workers. Dirty windows retard the daylight and cause eye-strain. Cleanliness of toilet rooms was, as a general thing, greatly dependent on the personal habits of the workers. For every two toilet rooms that were sanitary one was found where the workers exhibited carelessness in littering the floor with pieces of paper, matches, cigarette stubs, and even expectorations.

"Dressing rooms and individual lockers were provided in a number of establishments, though they were at times found

in undesirable places that were subjected to fumes from processes in the plants."

WASHING FACILITIES

"One of the most important of the sanitary features, washing facilities, was badly neglected in many instances. Cold water will not remove the accumulations of lead, ink and grease, and it is consequently important to provide hot water for that purpose. It was nevertheless found that a number of the establishments were supplied with hot water during the winter months only, and others not at all. Some of the large establishments had installed splendid looking arrangements, but, unfortunately, these were not always appreciated by the workers. The danger from contact with lead is too often ignored and a very careless attitude is often exhibited by workers, perhaps unconsciously. A number of cases were noted where the workers only rinsed their hands slightly, when about to eat their lunches, usually in the workrooms, and sometimes neglected even this. In spite of the observations to the contrary, they would continually insist, when asked about it, that they always washed carefully. Liquid or bar soap was furnished by some establishments, and some provided towels, paper or cotton, for the employees. Others required the workers to supply their own. Roller towels were still present in a few establishments, in spite of the well known danger of using them. Shower baths were found mostly in the larger newspaper plants and electrotyping establishments. The nature of the work in part in the latter trade, especially where the dry molding process is used, makes a bath at the end of a working day a necessity, and all such establishments should be equipped with showers. This is also very desirable in other trades, where either dust or excessive heat is encountered.

"The large modern establishments were usually provided with filtering and cooling systems for drinking water piped to bubbling fountains in the various rooms. The majority of the other plants were supplied with tank coolers filled with hydrant water, and often with the ice placed directly in the water, an arrangement which is far from commendable. In many places the cooling tanks were not used during the winter months, and drinking water was obtained direct from the hydrants, and in some others tanks were not provided even in summer. Pure and cool drinking water is very essential for all workers, especially where they perform physical labor, and a sufficient supply should be furnished."

OCCUPATIONAL DISEASES AND HAZARDS

"The chief occupational diseases of the printing industry are tuberculosis and lead poisoning. The various trades have always ranked high among the special industries subject to tuberculosis, partly as a result of dust or carbon monoxide created by the processes, partly from poor ventilation with stagnant air or abnormal temperatures, and partly from lack of personal cleanliness or regular habits among the workers. Information that nine out of eleven deaths among cylinder-press feeders in one of the cities during the previous two years were

caused by tuberculosis prompted an investigation. This resulted in showing that the death rate from tuberculosis was higher among cylinder feeders than among any of the other trades. The only difference noticed in this city in the hazards affecting the feeders and the hazards affecting the pressmen, whose tuberculosis rate was relatively low, was the exposure by the former to fumes and gases from open-flame gas burners on the presses. The resulting irritation of the respiratory organs and the lowered power of bodily resistance seemed to present the most logical reason for the abnormally high tubercular rate. Unhygienic habits, a prominent factor in the disease, has been largely eliminated through health campaigns by trade organizations and various health or labor departments.

"Reliable information on the prevalence of lead poisoning is difficult to obtain. The employers are apt to minimize the dangers and to point to their old employees who never have suffered from lead poisoning, while the workers are often unwilling to make any statements or undergo examinations, for fear that they might be afflicted and possibly lose their jobs if it became known. Only a few actually known cases of lead poisoning were heard of during the survey as existing in the previous five years, fourteen in all. These were all of the violent type and there might have been a number of others, such as claimed by Dr. Louis J. Harris, director of the health department, city of New York, who stated that he had examined about one thousand compositors and found one-fifth of these affected with lead poisoning.

"Fatalities from carbon monoxide poisoning were not encountered in the printing-trade establishments, and only four cases of alleged attacks of it were reported. The complete account of occupational hazards furnished by the employers was, in fact, very insignificant, consisting additionally of only nine cases of chromium poisoning and two cases of eczema. There is always considerable danger from poisoning by some of the chemicals employed in the various processes, especially in photoengraving, or from fumes developed in the operations. Chromium poisoning, one of the most common afflictions, appears as gangrenous ulcers that are very painful and seem extremely difficult to heal."

Trade School in Printing Plant

"Producing Better Printing" is the slogan of the Gray Printing Company, Fostoria, Ohio. To that end, George M. Gray, the proprietor, has installed in his plant a complete trade school under the supervision of an expert teacher, where high school graduates are taught printing in its different forms and requirements, and given thorough instruction in all matters entering into the training of competent printers.

The company had a disastrous fire some time ago, but a new plant has taken the place of the old—a model in neatness and efficiency. The old type cases have given way to Ludlow equipment, and all display lines are printed from Ludlow slug lines. The company specializes on label printing.

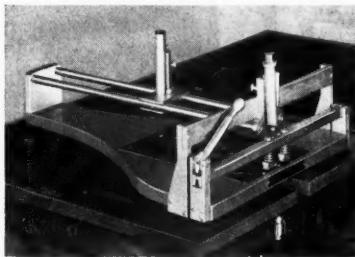
The Hacker Proving Process for Photoengravers

DURING the past two years photoengravers have been revising the methods they have so long used in making engravers' proofs. The new method helps to produce plates that can be made ready quicker and, in the case of color plates, yields progressive proofs that can be more easily matched. Flat impression presses are being replaced by cylinder presses which make impressions of the dots of the halftone and mechanically ink plates in much the same manner as a standard cylinder printing press. This way of proving is welcomed by the printer, who realizes the advantages it holds for him, especially in printing involving the use of color plates.

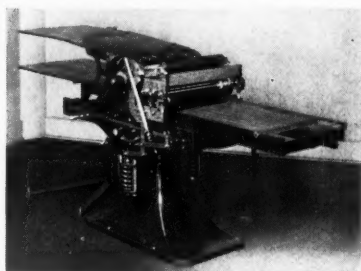
The Hacker Manufacturing Company has been successful in developing cylinder

sion to engravers' proving, by which they have been especially benefited.

The accurate and sensitive impression of the Hacker press plays an important part in better coöperation between engraver and



The Hacker Registering Device



The Hacker Proving Press

proving methods for photoengravers. The equipment, called the Hacker proving process, consists of a cylinder press of great precision and a device for preparing color plates for automatic mechanical register. The feature of register is of value only to the engraver, but printers will be interested in the adaptation of cylinder impres-

sion to engravers' proving, by which they have been especially benefited. The accurate and sensitive impression of the Hacker press plays an important part in better coöperation between engraver and printer. With the Hacker press the engraver accepts the accuracy of the impression and etches his plates to fit the proof. Proofs are made with no more makeready than is required to compensate for error in copper thickness and possibly a tissue or folio for solids. Such makeready is placed at the back of the plate and in effect produces a flat, level impression when the precision-ground cylinder with forty one-thousandths of an inch of packing passes over the plate.

The impression not only prints the dots in their true size and shape, but reveals any defect, such as burred edges in vignettes. If defects are revealed, the engraver then and there corrects them.

With the Hacker press proofs can be made with the identical paper and ink the printer will use. Such practice enables the pressman to duplicate at once the color effects of the progressive proofs.

from enthusiastic students, many of whom had been operators who desired to increase their speed and at the same time eliminate wasted energy. Practically all these letters told of increased income because of having taken the course.

But Milo Bennett was not yet satisfied. He wanted to get into closer personal touch with as many of his students as possible. At the same time he saw the need of a mechanical course for those operators who were required to operate machines in country towns. What else could he do but meet the requirements? Without a thought of failure he launched the institution which now bears his name and which is equipped with linotypes and intertypes and a complete complement of genuine linotype keyboards and other accessories necessary for thoroughgoing instruction in the accepted methods of machine composition.

The foundation of the school's success, of course, is the Milo Bennett copyrighted touch system. But this is not the sole reason why the school succeeds. Mr. Bennett is a stickler for discipline. He will not tolerate a student who does not abide by the rules laid down for the conduct of the institution. A second offense by an unruly student generally finds him out in the cold. Big-hearted and of a kindly disposition in



Milo Bennett Himself

The Story of an "Evolutionary" Printer

By B. F. CHITTICK

WAY back about twenty-five years ago, in the city of Toledo, a young fellow named Milo Bennett tackled that thing which old-time printers had said never would work—the linotype. Little he comprehended at the time that he was becoming a part of "the changing order" a little more strikingly than his fellow printers in Toledo. But Milo Bennett not only believed the linotype had come to stay, he also believed, apparently, that the "road of least resistance" should be followed in its operation.

Back in those days, when the "iron compositor" was being introduced to composing rooms of printing plants, there were no instructors of any kind. The learner was simply handed a piece of copy and told to go to it. If he wanted to use only two fingers, one on each hand, that was his business. In fact, one linotype operator within the knowledge of the writer used only one hand. But Milo Bennett was a thinker, and, always opposed to the wasting of energy, he did what few other learners even gave a thought: He used system in his fingering of the keyboard. He was fighting

against lost energy. He could not see the sense of his fingers traveling five miles when the same result could be achieved by having them travel but one mile.

So Milo Bennett, in the course of a remarkably short time, became the world's fastest linotype operator, breaking all records, according to the *Linotype Bulletin*. But, having established a principle in the new method of typesetting, he went still further. Many times he remained in the composing room after hours to help a struggling beginner, endeavoring to impart his knowledge of just how he operated the keyboard to get the maximum result with the minimum effort. Finally it dawned upon him that there also was a better way to help the other fellow gain the knowledge he had, with mutual benefit to the art and to himself. He established a correspondence course in keyboard operation. Diagrams were carefully drawn, lessons were painstakingly prepared—and the Milo Bennett system was publicly launched. It became a great success, and students were enrolled from all over America and from many foreign countries. Letters poured in

all personal matters, he is an iron man when it comes to school policy and school discipline. The freshman soon learns there is a head to this particular linotype university—that he must pursue his work diligently and follow instructions implicitly.

Today the Milo Bennett School is known to printers all over the world. The leading printers' magazines carry Milo's advertisements regularly. And the school always has a waiting list, notwithstanding the fact that Mr. Bennett recently purchased ground and erected a commodious school building in one of Toledo's pretty suburbs.

This is the story of an "evolutionary" printer who learned the linotype with his head and took advantage of an opportunity in the changing order of things as it particularly pertains to the history of printing.

The Fifty Books of Nineteen Twenty-Five

By MARTIN HEIR

TOGETHER with nearly two score others we visited the exhibition of the "Fifty Books of 1925" at the Newberry library, Chicago, September 21. This is the exhibition conducted by the American Institute of Graphic Arts and is made up of the books selected by its committee as representative of the best craftsmanship and intelligent handling of the books submitted for the competition. The American Institute of Graphic Arts and its committee claim nothing more than that the exhibition "shows fifty books which represent intelligent craftsmanship, and which in this respect may be held to represent the aspirations of all makers of good books, and to meet the just desires of cultivated book lovers."

Although the introduction to the catalogue states that "the exhibition of 'Fifty Books of 1925' is offered with the gratifying knowledge that printers and book lovers in many cities await it with hospitable minds," the printers of Chicago graced the exhibition with their absence. Like the hair on a bald head, they were easier to count than to find. And this was no fault of either the American Institute of Graphic Arts or of the library in which the exhibit was held, nor of the weather. The Institute had provided lantern slides of the title pages of the books and a lecturer who seemed to fill the bill to a T, and the library authorities had provided an exhibition room amid surroundings that were ideal for the purpose. But the overwhelming majority of the printers of Chicago did not deem the exhibition worthy of their presence; possibly because of the lack of advertising. Opening the exhibition of the "Fifty Books of 1924," Henry W. Kent, secretary of the Metropolitan Museum of Art, said: "How much opportunity have the people of this country to see good printing? How wide-spread is the opportunity for seeing well made and well printed books?" To the intelligent observer the answer is near at hand: there are more opportunities than there is demand. Never in the history of the world has there been more good printing produced than at the present time, and never has it been met with more indifference. The reason probably is that good printing is the rule rather than the exception; the people refuse to go out of their way for what they can have at their firesides.

The exhibition is worth the time of any printer. There are a number of books exhibited that are masterpieces in every sense of the word: masterpieces of typography, paper selection, presswork and binding. And these may profitably be used as fashion plates by both typographers and by pressmen.

There are also others; possibly to give necessary contrast to what is best. "Good" and "best" must always be considered as relative terms. Only by comparison can superiority be established. That's why some people even go sightseeing in Europe. "Anchors of Tradition," of which we illustrate the title page, received the Institute's

award of a medal for the book most outstanding in its typographic merit. Why, we do not know. It surely can not be on account of its title page. An apprentice with nine months' acquaintance with the case could not have produced a worse page. If any printer connected with THE INLAND PRINTER should produce such a page, he would be "fired" on the spot. It lacks balance, does not conform to accepted typographic rules, and is overornamented.

Anchors of Tradition

*A Presentation of Some Little Known Facts
and Persons in a Small Corner of Colonial
New England called Narragansett to which
are Added Certain Weavings of Fancy from
the Thread of Life upon the Loom of Time*

BY CAROLINE HAZARD

*Author of "College Ten," "Narragansett Ballads,"
"The Narragansett People's Meeting," etc.*



NEW HAVEN: At the Yale University Press.
1924

Awarded Medal for Most Outstanding
Typographical Merit. Why?

The title page of "Employees' Representation in Steel Works" is flat, to say the least. To mass the lines in squared groups may be all right in some cases, but it is certainly out of place in a title page. And, as set, the title misrepresents the contents of the book. It is not talking about "Employees" in the steel works, but about "Employees' Representation." "Intelligent craftsmanship" should have dictated the placing of these words in the same line. What is intended to be connected mentally should not physically be put asunder. In other words, as an example of "intelligent craftsmanship" the page is not exactly a howling success.

But, you say, a title page is not the main feature of a book. Granted. Nor is a hat the main feature of a woman's dress; but if she appears in a shabby, out-of-style hat she will not be considered attractive, no matter what the cut and texture of the rest of her costume.

There are a few other books in the collection that could be criticized in the same vein; but space will not permit. It is unfortunate that these books should be stamped with the approval of the American Institute of Graphic Arts; but the collection as a whole is so excellent that a few misfits can not lessen its value to any appreciable degree. No one can reasonably blame the judges; even a judge of good

printing can not be expected to be one hundred per cent perfect.

As a forecast of the trend in typography it may be mentioned that twenty-nine of the books were machine-set (seventeen by monotype, twelve by linotype). In itself, this is not startling to the student of machine-composition development; but it is so from a superficial point of view. The good typographer is apt to claim that good typography can not be produced by the typesetting machine, especially the slug-casting machine. The fact that some of the best books in the collection were set by machine refutes this statement.

Only one of the exhibited books was produced in Chicago, "Some Contemporary Americans," from the University of Chicago Press; typography by William A. Kirtledge. Only two other books were produced in the Middle West. Whether the reason is that the printers of the Middle West do not produce good books, or that they failed to take advantage of the opportunity to submit their books in the competition, we do not know; but we are quite inclined toward the last supposition.

The exhibition of "Fifty Books of 1925" was arranged by David Silve, Burton Emmett, Lester Douglas, Frank Fleming and W. Arthur Cole, of the Committee on Exhibitions. The books were selected by a jury

INDUSTRIAL RELATIONS SERIES

EMPLOYEES' REPRESENTATION IN STEEL WORKS

A STUDY OF
THE INDUSTRIAL REPRESENTATION PLAN
OF THE MINNEAPOLIS STEEL WORKS OF THE
COLORADO FUEL AND IRON COMPANY

BY
BEN M. SELEKMAN
DEPARTMENT OF INDUSTRIAL STUDIES
RUSSELL SAGE FOUNDATION



NEW YORK
RUSSELL SAGE FOUNDATION
1924

Not Exactly a Pleasing Title Page

composed of Frederic G. Melcher, Henry W. Kent and Fred T. Singleton.

Coupled with the book exhibition was an exhibition of commercial printing. Nothing finer could be desired in typography, presswork and artwork. It was rich in color schemes and new ideas.

The exhibition was housed at the Edgewater Beach Hotel, Chicago, during the U. T. A. Convention. From there it was moved to the Boston Public Library, where it will be shown November 2 to 14; University of Pennsylvania, Philadelphia, from November 19 to December 2; Harding Hall, Government Printing Office, Washington, December 7 to 19, and Pratt Institute Library, Brooklyn, from December 23 to January 5.

The Ream Count to Be Discarded

PRINTERS and paper men for some time have been at odds regarding paper packaging. The printers have demanded the substitution of the 1,000 sheet count for the obsolete ream count. THE INLAND PRINTER has pointed out that the only sensible way is to make the main package of 1,000 sheets, with additional packages of 500, 250 and 100 sheets, and even smaller on the heavier grades. This would obviate the broken-package nuisance, and probably bring the industry back to peace and constructive work. It would increase the cost to the manufacturer slightly, but this would be more than offset by the elimination of petty strife.

The paper merchants claim that their retail business (selling in quantities under a certain amount) is a losing proposition. As the fine-paper division of the National Paper Trade Association, at a meeting in Chicago, October 7, adopted a resolution which seemed to indicate that the ream in the future would be discarded and superseded by the 1,000 sheet count, we appealed to one of Chicago's leading paper merchants for the correct interpretation of this action. He writes as follows:

Paper merchants for some time have felt that they were not making the margin they were entitled to on small quantity sales out of warehouse stock. They have been investigating this proposition for some years, and the mark-ups have been changed in accordance with certain recommendations made. Even with the changes that have been made effective, they felt that this class of business was still

being handled on too narrow a margin based on capital investments.

In the early part of this year a committee was appointed, known as the Survey Committee. This committee, working in conjunction with the National Paper Trade Association, took about thirty thousand charge tickets from twelve paper merchants located in different parts of the country, for the purpose of making an analysis of percentage margins of this kind of business, and, based on the operating costs, attempted to find a basis of pricing that would permit of the paper merchants' making a reasonable return on their retail business. At the meetings held the early part of this month this committee made a preliminary report to the association and stated that when it completed its work it was going to make a recommendation for a change in the pricing of retail business. Briefly, the committee's proposal will be to change the unit of sale from one ream to 1,000 sheets; anything less than 1,000 sheets to constitute retail business, and the break in prices to come on the thousand sheet instead of on the ream quantity, as heretofore. In addition to this, it would change the mark-up on the retail business (that is, less than 1,000 sheets) from a percentage basis to a price per pound basis, and felt that it would be necessary to apply a retail penalty of approximately 6 cents a pound, regardless of the price of the paper. Working out these charge tickets analyzed on this basis the committee claims that the merchants' net margin would be increased approximately three per cent by pricing in this way, and that on this basis the retail business would come closer to paying the merchant what he is entitled to for the service rendered.

The reason for this preliminary report was to get the paper merchants attending to think along the lines of the recommendations that they were going to make, and to ascertain whether the plan, when completed, would be salable. Very little opposition to the plan developed at the meeting. Two resolutions were passed, which amounted to no more than giving the committee a vote of confidence, so that it would be justified in continuing its work and making a further complete report at a later date.

The Graphic Arts Leaders Exhibit

THE so-called Graphic Arts Leaders Exhibit, consisting of nearly twelve hundred pieces of printing, was collected by the D. L. Ward Paper Company, Philadelphia, to give printers a chance to study samples of the best printed salesmanship of the country. It has been shown in Philadelphia and in Erie. Norman T. A. Munder, Harvey Hopkins Dunn, William T. Innes, J. Howard Fell and George W. Ward acted as judges.

William Edwin Rudge, of New York city, was awarded first prize for a book produced for the Lanston Monotype Company. As usual with anything coming from Bill Rudge, it is a beautiful piece of typography and presswork.

The Grabhorn Press, San Francisco, was awarded second prize for a book of eight pages called "The Sermon on the Mount."

Third prize went to John Henry Nash for his booklet, "If It Were Today." It was done in two colors (lavender and black), and the matching of the color ink with the color of the stock is the work of a master.

The following firms received honorable mention: Beck Engraving Company, Philadelphia, for the production of a large portfolio by Violet Oakley entitled "The Holy Experiment." All these pieces are hand-lettered throughout and the reproduction of the illustrations in four colors is perfect.

Currier & Harford, New York city, for a folder done for the Knabe Piano Company. It was printed on a handsome antique book

paper; the halftone which was reproduced shows what can be done with paper and ink. The title page is very artistically done.

Franklin Printing Company, Philadelphia, for its portfolio of "Victrolas in Period Styles," done on a dull coated enamel in three and four colors, each section dealing with period design victrolas.

Perry-Estabrook Press, Cambridge, Massachusetts. Its book, "Skilled Labor the

Puritan Heritage," is unusually well done and caused considerable comment.

The Merrymount Press, Boston, for its production of the folder for the Worthy Paper Company, entitled "Fables."

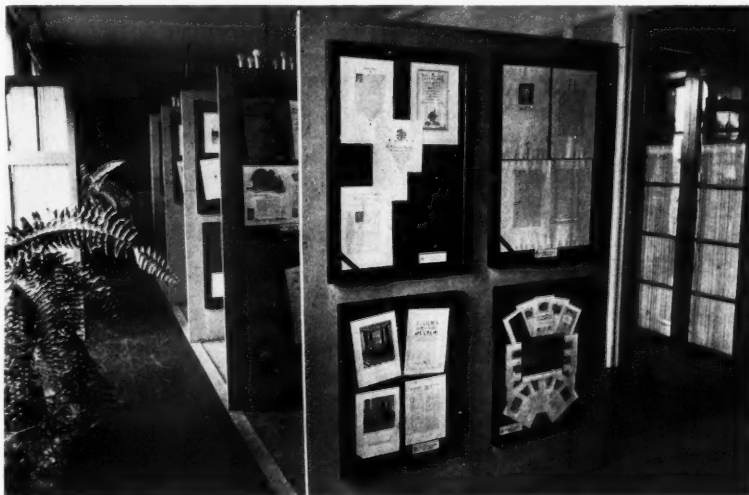
The entire exhibit is framed behind glass, in frames of polished ebony, with a trim line of gold. It will be shown in a number of cities throughout the country and is the official exhibit of the Direct-Mail Advertising Association, at whose convention it was displayed in October.

Walter Gillis, Typographer, Dead

One of the master printers during the past half century has O. K.'d his last proof for all time, Walter Gillis, of the Gillis Press, New York city. Walter and Frank Gillis began as Gillis Brothers in 1871, and the firm has been a leader in better typography all these years. One of the accomplishments of the Gillis Press was the reintroduction of Caslon type.

Walter Gillis had acquired so thorough a knowledge of type formats that he could visualize the completed printed work before giving out the first page of copy. There was no experimenting required in his art. He decided the type, page size, style, heads, leads, spacing, paper, margins, binding and every detail beforehand, so that if the workmen carried out his instructions faithfully, changes were seldom required later.

Items printed by Mr. Gillis will be treasured with the work of the masters. Among them are many precious volumes for the Grolier Club, for which he was secretary for nearly twenty years. Beginning in 1908 he acted as typographic adviser and did many fine books for other publishers. For the Metropolitan Museum of Art, New York city, he supervised many handbooks and catalogues. One of his masterpieces is the "Iconography of Manhattan Island," comprising many volumes, some yet unpublished. One reason that Walter Gillis was not better known was his modesty, which kept him from writing or speaking publicly. He has left, however, in manuscript, a "History of the Gillis Press."—S. H. Horgan.



Graphic Arts Leaders Exhibit

Ernest F. Eilert Elected President of Typothetae

By MARTIN HEIR

WITH the election Friday afternoon, October 23, of Ernest F. Eilert, New York, as president; Ad. Lewis, Toronto, as first vice-president and chairman of the Executive Council; Fred Gage, Battle Creek; Frank Howard, Washington, and Donald Rein, Houston, as vice-presidents; and George Keller, Detroit, as treasurer, the thirty-ninth annual convention of the



The New Typothetae President

United Typothetae of America came to a close. The new Executive Committee is:

First district, George W. Taylor, Boston, Massachusetts; second district, Frank J. Smith, Rochester, New York; third district, J. Horace McFarland, Harrisburg, Pennsylvania; fourth district, William Schneidereith, Baltimore, Maryland; sixth district, W. A. Greene, Milwaukee, Wisconsin; seventh district, B. B. Eisenberg, Cleveland; eighth district, William Pfaff, New Orleans; ninth district, G. Allen Walker, Des Moines, Iowa; tenth district, Claude Cross, Fort Worth, Texas; eleventh district, Frank Thresher, Minneapolis; twelfth district, Frank S. Crane, Topeka, Kansas; thirteenth district, B. F. Scribner, Pueblo, Colorado; fourteenth district, A. B. Howe, Tacoma, Washington; fifteenth district, Fletcher Ford, Los Angeles, California; sixteenth district, Major Frank M. Brown, Toronto, Ontario; seventeenth district, P. E. Killett, Winnipeg, Manitoba; eighteenth district, J. C. Nicholson, Vancouver, British Columbia; nineteenth district, G. Frederick Kalkoff, New York city; and twentieth district, Theodore Hawkins, Chicago.

The attendance by members did not come up to expectations, only 278 being

present, while the total registration, including women and other guests, was 730. This was regrettable, because the convention was the peer of any previous ones, bar none, as far as valuable helps and new ideas for the conduct of the printers' business are concerned. Ad. Lewis and his marketing committee had done a huge work in gathering together speakers and material in order to show the members how printing should be sold. The sessions discussing marketing will probably be recorded in typothetae history as the most valuable ever held. The genial Frank Smith, of Rochester, had conceived the excellent idea of conducting the marketing sessions in the form of classroom exercises. A schoolhouse front was erected at the entrance to the convention hall, where the secretary of the marketing committee tolled a big bell when the sessions were to start, while "truant officers" gathered in the "pupils." Needless to say, the sessions were well attended.

The two representatives of the British printing industry, Secretary A. E. Goodwin, of the British printers' federation, and A. E. Owen-Jones, editor of the *Caxton Magazine*, helped greatly to make the convention the success it turned out to be. Mr. Owen-Jones delivered an inspirational address at the opening session, while Mr. Goodwin voiced greetings and felicitations from the printers of Great Britain and Ireland, winding up his remarks by presenting Chairman Hebb with a bunch of lavender picked at the grave of William Penn. Mr. Goodwin attended a number of group meetings, where he delighted his audiences with his pleasing voice and droll humor. "We came to America to study the difference in the cost of living in the two countries," he said on one or two occasions, "but we've had no chance. When we call for our bills they have already been paid."

Practically the whole elite corps of the printing industry was in attendance, espe-

cially the old wheel-horses who have built typothetae and devoted years of service to the industry. We missed a few, such as "Bill" Eynon, Fred Kalkhoff and Fletcher Ford, etc., who were absent by necessity, not by choice. The United States Government was represented by George H. Carter, public printer, and three of his assistants; the American Type Founders Company by President Nelson, Vice-President Berry and fourteen department heads and branch managers; the Harris Press Company by A. F. Harris, Harry Porter, Bill Loomis and S. M. Eny; the Premier & Potter Printing Press Company by President Ahlstrom, Major Kirby and G. F. Dinsmore; the Mergenthaler Linotype Company by Walter Bleloch; the Intertype Corporation by Vice-President Willings; the Ludlow Typo-



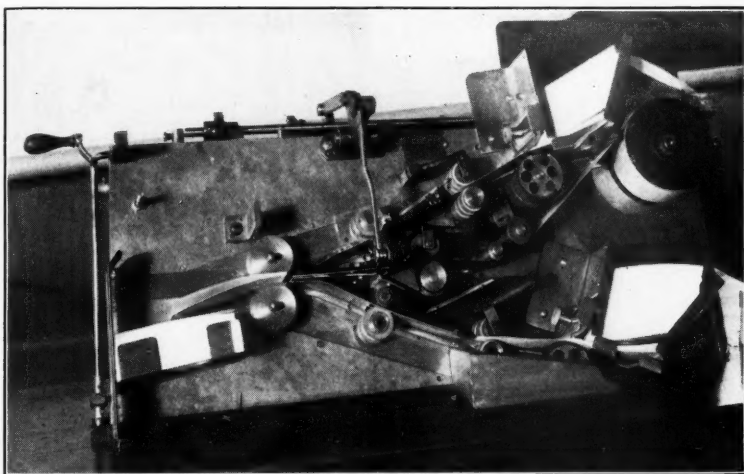
The British Representatives, Goodwin and Owen-Jones

graph Company by President Reade, Sales Manager King and Advertising Manager Williamson; the H. B. Rouse Company by Manager Kepley; the Challenge Machinery Company by Sales Manager Hansen; the Miehle Printing Press Company by C. Mansur and branch managers from Boston, Philadelphia and Cleveland; the Lanston Monotype Company by President Harvey Best and James Sweeney; the American Assembling Machine Company by Charles H. Collins, etc.

George Ellis, of Boston, who presided at two of the first meetings of typothetae in the eighties, was given a life membership.



William Penn's Grave, Where the Lavender Was Picked That Was Presented to Typothetae by Secretary Goodwin



Prudential Insurance Company's New Machine to Insert Carbon Sheets Between Notices and Receipts

"Dad" Mickel on Apprentices

"The printing and publishing business is the heart of service to mankind," said E. P. Mickel, in speaking before the Southern Newspaper Association. "But in order to keep it alive and prosperous, we must give more attention to manning and replenishing our forces. We must take a personal interest in the type of men and women we bring into the industry."

State Printing Exceeds Appropriation

The New Jersey legislature during its last session accumulated printing bills totaling \$68,000 despite the fact that but \$55,000 had been appropriated. The only method of settling the bill the commission could find was to pay the \$55,000 on hand as a part payment and refer the balance to the legislature for settlement later. MacCrellich & Quigley of Trenton are the unfortunate printers. Costs of printing are materially increased because bills are amended two or three times.

Educational Course for Printers

Robert E. Ramsay is to conduct a class in "Advertising for Printers" as a part of the educational courses of the New York Employing Printers Association, Incorporated. The sessions began on October 19, and are held weekly on Monday evenings. The course consists of twenty-four lessons.

The purpose of the course is to give to printers who have a good practical knowledge of that technical subject an opportunity to study advertising with a view to placing themselves in a position to sell printing on a creative basis.

A New Invention

In the Prudential Insurance Company's rapidly growing business, necessity, the mother of invention, has compelled the substitution, wherever practical, of machines and devices for handwork, in order that the millions of forms that are required during the year may be disposed of promptly and efficiently. The machine illustrated above was conceived by D. A. McIntyre, supervisor of the printing department, and designed and built by Emil Mueller, the department master mechanic.

This ingenious machine inserts a piece of carbon paper between the ordinary premium notices and receipts at a speed of four thousand sets an hour. It does the work formerly requiring six girls; it can also be adapted to collate other forms of varying sizes and weights of paper.

George W. Mascord Dead

While THE INLAND PRINTER was on the press last month, a cablegram was received announcing the death of George W. Mascord in London after a serious operation. On page 57 of the October issue he was mentioned as a director in the English company possessing the rights to "Sadag," a method of printing rotogravure in colors, of which a beautiful exhibit was shown by an insert. He went to London from Australia over a quarter of a century ago and solved the great machinery problems of the London *Daily Chronicle*, *The Sunday News* and the United Newspapers, Limited.

Mr. Mascord visited the United States about a year ago and will be pleasantly remembered for his kindly disposition and simplicity of manner.—S. H. Horgan.

Largest Journalism Course

The course in journalism at the University of Wisconsin is the oldest and largest professional course in the study of journalism in the world. The Journalism Alumni Association has recently voted a resolution asking the regents of the university to give the course the status and name of a school of journalism.

"The course in journalism does not now have the prestige and dignity which such a distinctive organization implies," reads the resolution. "The journalism faculty, by winning national and international reputation, has demonstrated its fitness to administer a more distinctive and dignified form of organization. The school of journalism is recognized as the proper educational unit for study in the profession of journalism and has the endorsement of the American Society of Newspaper Editors and of the profession generally. The council on the classification of schools of journalism recognizes the school as the most desirable form for administrative purposes."

Personal and Other Mention

WORTMAN, BROWN & CO., INCORPORATED, announce that they have recently moved to 298 Genesee street, Utica, New York.

THE seventeenth annual journalism week of the School of Journalism at the University of Missouri will be held in Columbia, May 9 to 15, 1926.

THE ALBEMARLE PAPER MANUFACTURING COMPANY has announced the removal of its Chicago office from the Transportation building to the Chicago Temple building.

THE printing trade throughout the country must be in a healthy condition when The Chandler & Price Company, Cleveland, during the month of September, 1925, shipped four hundred presses.

PAUL W. KEARNEY, direct-mail specialist, has joined the Art Gravure Corporation, New York and Cleveland, as director of the Creative Department and consultant on direct-mail problems.

THE HOFFMAN TYPE & ENGRAVING COMPANY, New York city, has just opened up a branch office and display room in the Transportation building, Chicago, under the management of Howard D. Salins.

THE BLACK CROSS METAL CLEANSER COMPANY, Highland Park, Michigan, has received wonderful reports of its products. One firm says: "No composing-room foreman would keep house without it."

ROBERT MOLONEY has resigned as manager of the New York branch of the Beck Engraving Company and has been succeeded by Thayer Iaccaci. Mr. Moloney is the vice-president of the New York Club of Printing House Craftsmen.

THE PRINTERS' SUPPLYMEN'S GUILD of Chicago will celebrate its tenth anniversary with a dinner and entertainment at the Morrison Hotel on December 4. The committee on arrangements promises the best meeting the guild has ever held. Ladies, and also printer friends, will be invited. Charles H. Collins has served the guild as secretary ever since it started, and this will be his tenth anniversary in that office.

THE AUSTIN COMPANY, engineers and builders, Cleveland, Ohio, recently published the eighth edition of its general catalogue. The company designs and erects factory buildings of all kinds, all over the country. This 100-page book, which is complete in every detail, and contains many charts, graphs and other pertinent information relative to factory buildings, will be mailed to executives upon request.

THE BRITISH EMPIRE PRESS UNION has presented to the School of Journalism of the University of Missouri a stone from St. Paul's Cathedral. Its presentation is an act of international good will and friendship on behalf of British journalists to the journalists of America. His Excellency, Sir Esme Howard, the British ambassador to the United States, will deliver an address at the unveiling ceremonies, on Tuesday, November 10.

THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief* MARTIN HEIR, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

VOL. 76

NOVEMBER, 1925

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE—Complete printing plant, bindery, office supply and stationery store organization; well established and doing good profitable business; located in live southern manufacturing town in the center of good territory; man who knows the business and wishes to come South will find this an exceptional opportunity; cash proposition. Don't answer unless you mean business. N 364.

FOR SALE—Well-equipped and well-established job and book shop in splendid southwestern city of thirty thousand; business ran \$55,000 last year and will go at least \$65,000 this year; most healthful climate in America; I own fifty-one per cent of the stock and will sell for \$8,400 cash. N 365.

COME TO CALIFORNIA—McNEIL BROS., pioneer druggists' label printers, 591 Mission street, San Francisco, offer their plant and business for sale; sole reason: sickness; rare opportunity. Full particulars on application.

WANTED—Weekly newspaper in live town of 2,000 or 3,000 population; must stand strict investigation; Middle West preferred. JOHN C. SIMONDS, 1439 W. Van Buren street, Chicago, Ill.

FOR SALE

BESIDES OUR REGULAR LINE of new outfits, machinery, furniture and materials we offer the following machines: Ludlow typograph with A. C. motor, electric pot, 2 steel cabinets, full of fine matrices; 39 by 53 Miehle with combination delivery, overhauled in our shop; 39 by 53 Miehle can be sold as running in Chicago, price \$1,700; 36 by 62 bed Babcock Optinus 6-quarto 2-revolution press, style 4-roller, front carrier delivery, overhauled, bargain at \$1,950; 35-inch Seybold auto-clamp power cutter; 32-inch Seybold; 32-inch Sheridan; 32-inch Oswego hand clamp power cutters; 48-inch Seybold semi-auto power cutter, \$950; high speed cylinder job presses, taking sheets a little over 11 by 17, Osterlind, Standard and Autopresses \$750 to \$1,200; high-speed two-revolution pony presses: 25 by 30 bed Miehle, 23 by 30 air spring Campbell, 25 by 30 Scott, 26 by 31 Scott, 26 by 38 Cottrell, 26 by 35 Century, 27 by 40 Pony Whitlock; bargain in 30 by 42 Dexter 3-fold job folder; 15 by 21 Golding jobber; 6 eyeletting machines; 2 Nelson power punches with large assortment of mats, special dies, etc.; can sell punches and dies separate. Parts of outfits, cabinets, stone frames, Gordons, type equipments. Buyers in central states tell us your requirements. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

COMPLETE JOB PRINTING PLANT—Only linotype-equipped job plant in central Indiana county seat town of 7,500; just one other shop in town and it caters almost exclusively to railroad and tariff work; low overhead; reasonable labor; no unions; plenty of business; excellent reason for selling; real opportunity for capable job printer; price \$7,500—\$2,500 cash, balance \$100 a month. Don't answer unless you have money for initial payment. N 360.

LINOTYPE BARGAINS—We have many, Model 1, 2, 4, 5, 8, K and L, some with electric pots; these machines will be sold very cheap for spot cash. We also have a number of used linographs of various models which will be sold cheap for cash. If you want a real bargain, write or wire, stating model preferred. Department B, THE LINOGRAPH COMPANY, Davenport, Iowa.

FOR SALE—Two No. 5-0 Miehle presses, bed 46 by 65, latest model, spiral gears; only used about six years and in perfect condition; being replaced by two-color Miehle presses of same size; both presses are complete with extension deliveries. N 354.

HARRIS TWO-COLOR AUTOMATIC press for sale; capacity 10,000 per hour; A-1 condition; motor, 41 numbering heads; form size 15 by 19; paging device for coupon books and strip tickets; at a very attractive price. N 273.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-136 N. Campbell avenue, Chicago.

FOR SALE—Juengst 24-box 12 by 16" gathering machine connected with 34 inch three-wire Juengst stitcher; old style, but in good running order. N 301.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles

Megill's Gauge Pins for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. Illustrated circular on request.

EDWARD L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Thompson typecaster with molds from 5 to 48 point, at your own price; machine is in good running order. FIELD TYPESETTING, Minneapolis, Minn.

PONY CYLINDER, 26 by 34, four roller, print side up or fly delivery, splendid condition, modern, fast, cheap. OHIO PRESS, Cincinnati, Ohio.

FOR SALE—Penrose's Process Annual, 25 volumes, 1896-1924, perfect condition, \$75.00. B. B., 47 Brighton avenue, East Orange, N. J.

FOR SALE—39 by 53 and 26 by 34 Miehes with feeders; 10 by 15 C. & P. with Miller feeder; Burton rotary perforator. N 369.

FOR SALE—Miller feeder, 12 by 18; good as new; used but little; \$400.00. RECORD, Cedar Falls, Iowa.

FOR SALE—44-inch Brown & Carver automatic clamp cutting machine. N 202.

HELP WANTED

Bindery

WANTED—Experienced stock man and cutter, capable of keeping up stock room. Write CASTLE-ERVIN COMPANY, P. O. Box 3725, West Palm Beach, Florida.

Composing Room

WANTED—Composing room executive to take full charge of department producing fine quality work; must be practical printer with proven ability. Give us your experience in detail and where you obtained it, also present position; non-union; confidential. N 362.

WANTED—Printer who can systematize composing room, do good work at profit; one who wants to work into firm; big field; only capable person with ambition need apply. THE SUN, North Canton, Ohio.

COMPOSITOR WANTED—Capable of handling general commercial work, broadsides, etc.; one with linotype experience preferred. SMYTH PRINTING CO., Marshall, Michigan.

Estimator

ESTIMATOR—One experienced in estimating on books, publications and catalogues; excellent opportunity to connect with large printing and binding establishment in eastern Pennsylvania. N 358.

Executive

PRINTING EXECUTIVE WANTED by prominent establishment in New York city, to take charge, with title of Managing Director, of the office and mechanical forces; he must have the following qualifications: a practical knowledge of high-grade production, particularly in the pressroom; should know how to do color printing; should have ability to manage employees and to turn out work economically and promptly. Substantial salary, with participation in the profits additional. Write, giving full particulars. Correspondence absolutely confidential. N 368.

Miscellaneous

LEARN LINOTYPING OR INTERTYPING at home, spare time study; steady work \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 211 Legal bldg., Washington, D. C.

Pressroom

WANTED—Pressmen for job shop; must be experienced; permanent job. Write CASTLE-ERVIN COMPANY, P. O. Box 3725, West Palm Beach, Florida.

Salesmen

SALESMEN—We have openings in several territories for part-time salesmen to answer inquiries and make their own calls on users of linotype machines; our product is a well-known time saver for attachment to the linotype. Let us hear from you. N 373.

WANTED—High-class salesman calling on printers, to sell ink solvent as side line; now in big demand; liberal commission, exclusive territory. CENTURY PAINT PRODUCTS CO., 4020 Michigan avenue, Chicago, Ill.

WANTED—Selling agents for the new Savadres (one-piece window envelopes), those with printing facilities preferred. SAVADRES, 1322 Wabash avenue, Chicago.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone, Gramercy 3733.

MISCELLANEOUS

PRINTER'S APRON—Best Khaki; pockets for gauge, tools; postpaid \$1.00. MRS. S. W. VAN TRUMP, 213 Ethan Allen avenue, Takoma Park, Washington, D. C.

SITUATIONS WANTED

All-Around Man

PRACTICAL AND EXPERIENCED MAN who really knows the printing game, desires permanent opening; South preferred, but will go anywhere; especially qualified as estimator, foreman or superintendent; experience, references and detailed qualifications given upon request. N 366.

Artist

ARTIST—Young man, thirty, would like steady position with a high-class printing or publishing house; A-1 at lettering, booklet and catalogue designing; willing to go two hundred miles from New York. N 345, care Inland Printer, 41 Park Row, New York.

Bindery

ALL-ROUND BOOKBINDER, sixty years of age, wants a permanent job; have been a working foreman most of my life; have always been strictly sober and in excellent health. N 367.

BOOKBINDER—All-around job man, with knowledge of finishing; 8 years' experience; references furnished; steady work; East or South. N 356.

PAPER CUTTER, 23 years' all-around experience; all sheets, labels, edition and magazine bindery; accurate, conscientious. N 335.

Composing Room

PRINTER, young man, 10 years of practical experience, knowledge of Ludlow and linotype, well educated, desires position with a future and chance to invest. N 359.

Managers and Superintendents

SUPERINTENDENT or plant manager, whose knowledge or unusual experience qualify him to function in a way to get the most efficient results; always alert, planning for bigger things, can make a business grow, build goodwill and produce printing that can be sold at a price that is always fair, 100 per cent American, a gentleman all the time, conservative, adaptable, conscientious; understands all details of estimating, paper stock, mechanical operations and figuring charges; non-union, married, middle age; available after two weeks' notice. N 361.

PRINTING SUPERINTENDENT—Practical man of wide experience, thoroughly competent on all kinds and classes of work; an efficient and economical manager who can take full charge of your plant and give you satisfactory results; steady, reliable, best of references. N 277.

Pressroom

CYLINDER PRESSROOM FOREMAN desires to connect with firm producing high-grade presswork; can handle all make-ready for 8 or ten presses with only assistant help; good results guaranteed. N 363.

Proofroom

YOUNG LADY desires connection with Chicago firm in need of careful, experienced proofreader; supervise proofroom; O. K. for press; non-union. N 370.

WANTED TO PURCHASE

WANTED—Miehle presses, all sizes, especially 29 by 41, 43 by 56, and 46 by 68 beds; prefer machines in this territory. Will also buy other good modern equipment. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

WANTED—A late model three knife Seybold book trimmer. Give full description of condition, price and serial number. BURD & FLETCHER COMPANY, 7th and May streets, Kansas City, Mo.

WILL BUY a small two-color Kidder platen press, if in good condition, at a reasonable price; state size, equipment and condition. N 372.

WANTED FOR CASH—Harris two-color automatic press, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED—A used Kelly press that is in good condition. Write, stating age of machine and best cash price. N 371.

WANTED TO BUY—Model "A" 11 by 17 Autopress in good condition. N 355.

WANTED—Good used Chapman electric neutralizer. N 357.

BUSINESS DIRECTORY

Advertising Service

A "TABLOID" HOUSE-ORGAN—Costs you little to produce; packed full of business getting force. Specimen on request. PRAIGG, KISER & CO., 222 E. Ontario street, Chicago.

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

SAVE THE ORIGINALS (Type and Engravings)! PRINT FROM ACCURATE PLATES

FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.

There Are Reasons. Ask Your Platemaker, or Us.
ELGIN BENDING MACHINE CO., Elgin, Illinois BERTEL O. HENNING SALES AGENCY, 608 South Dearborn Street, Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Bookbinding Machinery

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill. Stripping machines, strip end trimmer, roll slitting machines, round corner turning-in machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

BARNHART BROS. & SPINDLER — See Typefounders.

Brass Rule

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market: write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

THE ROTARY PRINTING CO., Norwalk, Ohio. Patented "Three-Month-on-a-Sheet" pads.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Chase Manufacturers

P. G. McCONNELL, Distributor, Sandblom Electric Welded steel chases, 424 S. Clinton street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners," and is safer. Write UTILITY HEATER CO., Inc., 239 Centre street, New York.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTLE O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; $5\frac{3}{4} \times 9\frac{1}{2}$ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER — See Typefounders.

Gold Leaf

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Gummed Paper, Gummed Tape

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Gummed Paper, Gummed Tape, Tape Machines

PACKAGE SERVICE CORPORATION, Dayton, Ohio, manufacturers of Keck Automatic tape dispensers — best automatic tape machine on the market, price \$15.00. Printers of gummed sealing tape. Send for prices.

Hand-Finished Metal Rule

TAYLOR-MADE, "nonworkupable" column rules are favorably known from coast to coast. Get the best; they cost less. Get catalogue. W. E. TAYLOR, 213 W. 40th, New York city. Est. 1920.

Ink Mills—For Regrinding

BARNHART BROS. & SPINDLER — See Typefounders.

Job Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Live Stock and Poultry Cuts

CHAS. A. STILES, Station F, Columbus, Ohio.

Low and Ribless Slugs on the Linotype

THE NORIB low slug and rule caster casts 6-point 30-ems ribless low slugs, and any length 5-9 point ribless border or type slugs, all of even thickness and exact height, on the ordinary (universal) mold of the Linotype or Intertype, with ordinary liners and slides: operation same as recasting ribbed slugs; price \$10.00 prepaid. THE NORIB CO., 139 Seventh avenue, New York city.

Newspaper Broker

OMAR D. GRAY, country editor for 37 years, Sturgeon, Mo., specializes in consolidating newspapers — has 219 for sale.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery and Bookbinders' Equipment**UNEXCELLED ENGINEERING SALES COOPERATION**

HOWARD D. SALINS, *Golding Printing Machinery*, 608 South Dearborn Street, Chicago, Illinois

Rendering Unselfish Service—Therefore Every Installation Making Money

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Printing Presses

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery; Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

Proof Presses

BARNHART BROS. & SPINDLER — See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER — See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHR, 240 East 33d street, New York.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

TAGS of every description: special prices to printers. Write us for samples and prices. SAMUEL CUPPLES ENVELOPE CO., St. Louis, Mo.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

EMPIRE TYPE FOUNDRY, Delavan, N. Y. Manufacturers of Type and Printing Supplies. Ask for latest addenda, buy uninfluenced and save money. Prompt shipments. Not in the Trust.

Wire Stitchers

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— Boston Wire Stitchers.

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

BARNHART BROS. & SPINDLER — See Typefounders.

Embossing Enduro Compound

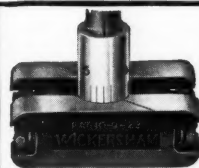
FOR COLD EMBOSSEMENT WHICH STANDS UP FOR INNUMERABLE IMPRESSIONS—\$1 PER CAN

A PRINTER MAKES IT

PRINTERS SPECIALTY COMPANY, Sheboygan, Wis.

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey

**THE BEST QUOIN For Every Purpose**

Over 10,000,000 Sold

Samuel Stephens and Wickersham Quoin Company

174 Fort-Hill Square, Boston, Mass., U. S. A.

OFF! ~like a flash,
thanks to
PHENOID
TRADE MARK
INSTANTANEOUS TYPE CLEANER

**Folders - Feeders - Stitcher Feeders
Roll Feed Presses - Round Hole Cutters**

GEORGE R. SWART & CO., Inc.

Printers' and Bookbinders' Machinery

NEW YORK
461 Eighth Avenue

PHILADELPHIA
Bourse Building

CHICAGO
Rand McNally Bldg.

Gummed Papers

(Guaranteed Flat)

Glassad

Two qualities every printer should use!

Are you availing yourself of every opportunity to print profit-making labels and stickers?

Have you sold your advertising trade the new window-sign—Glassad?

In using Glassad you print on the adhesive coating and Mr. Storekeeper sticks it to the inside of his window. Every sign used. The waste basket is not acquainted with Glassad.

*Working samples of anything we
manufacture always gladly sent*

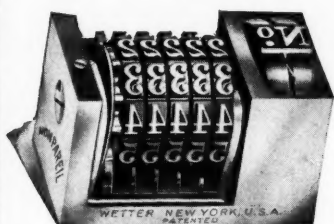
McLaurin-Jones Company

BROOKFIELD, MASS.

Mills:
Brookfield, Massachusetts
Ware, Massachusetts

Branch Offices:
1858-9 Transportation Building, Chicago
150 Nassau Street, New York

"Nonpareil"



Nº 12356
FACSIMILE IMPRESSION

Model

WETTER

Numbering Machine

5-wheel **\$11.00**
6-wheel **\$14.00**

Sold by All Type Founders and Dealers

Wetter Numbering Machine Co.

Atlantic Ave. and Logan St.
Brooklyn, N.Y., U.S.A.

FOR SALE

Three 2-motor press drive and control equipments

One unit as follows:

Seven and one-half H.P. Allis-Chalmers motor, 220 volts, 875 R.P.M.-D.C.
Seventy-five H.P. Sprague motor, 230 volts, 550-1,100 R.P.M.-D.C.
Cutler-Hammer press panel with 4 banks of resistance grids.
The above has no gear reduction and consists of motors only.

One unit as follows:

Seven and one-half H.P. Sprague motor, 230 volts, 1,100 R.P.M.-D.C.
Seventy-five H.P. Sprague motor, 230 volts, 550-1,100 R.P.M.-D.C.
Cutler-Hammer press panel with 5 banks of grids.
The above has gear reduction—Cutler-Hammer drive.

One unit as follows:

Five H.P. Allis-Chalmers motor, 220 volts, 1,050 R.P.M.-D.C.
Fifty H.P. Allis-Chalmers motor, 220 volts, 550-975 R.P.M.-D.C.
Cutler-Hammer panel with 5 banks of grids.
The above has gear reduction—Cutler-Hammer drive.

Miscellaneous Equipment

Sixteen Kohler System Stations—On, stop, off, run, safe.
Twenty Cutler-Hammer Stations—On, stop, off, run, safe.
Seventeen Cutler-Hammer inch stations.

All of the above equipment is in good working condition and is surplus with us due to installation of new equipment in our new building. For particulars write Purchasing Agent, The Milwaukee Journal, Milwaukee, Wisconsin.



PROFITABLE

The beautiful and the profitable at last smile at each other and are linked arm in arm. For the beauty of Canson & Montgolfier Hand-made Papers gives a piece of printing such poise and «entrée» that it cannot help but be received with open welcome.

Would you care for samples?

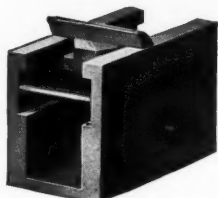
VIDALON ^{HAND-MADE} PAPERS

Canson & Montgolfier

461 Eighth Avenue
NEW YORK CITY

UPRIGHTGRAIN *Printing Base Systems*

SECTIONAL • POINT SYSTEM • STANDARD AND HALFTONE HEIGHT



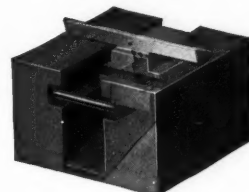
4x8 Hook

J. W. PITT, INC.

Home Office and Factory: BATH, NEW YORK

REPRESENTED BY
E. G. LUNDEEN
203 Transportation Bldg.
Chicago, Ill.

ANDREW & SUTER, 23 Goswell Road • London, E. C. 1, England



8x8 Hook

Buckeye Text— Buckeye Cover



The Founder
WILLIAM BECKETT
1821 - 1895

WE had ventured to believe that the announcement of a new product by this old establishment would be a matter of interest in every printing house and advertising office in America. Our happiest expectations have been exceeded.

Buckeye Text

the younger sister of Buckeye Cover, has been found to have the same qualities that have made Buckeye Cover the outstanding paper of its kind. The Text paper is, we are assured, the most beautiful and the soundest antique printing paper obtainable at moderate cost. Indeed we go so far as to assert that it will not suffer by comparison with any text paper, without regard to price. In texture and tone we regard it as unequaled.



In no way can printers more surely give distinction to their work than by the application of careful typography to Buckeye Antique Text. The combination of Buckeye Text and Buckeye Cover is the most economical by which really fine work can be produced.

The Beckett Paper Company

Makers of Good Paper

In HAMILTON, OHIO, Since 1848

HOWARD BOND

Watermarked
The NATION'S BUSINESS PAPER

Howard Bond Agents

ALBANY, N. Y.
Potter-Taylor Paper Corp.
ALLENTOWN, PA.
J. A. Rupp Paper Co.
ATLANTA, GA.
Louisville Paper Co.
BALTIMORE, MD.
B. F. Bond Paper Co.
BINGHAMTON, N. Y.
Stephens & Co.
BOSTON, MASS.
John Carter & Co., Inc.
Arthur E. Ham & Son
BROOKLYN, N. Y.
General Paper Goods Mfg. Co. (Env.)
CHICAGO, ILL.
Midland Paper Co.
Parker, Thomas & Tucker Paper Co.
CINCINNATI, OHIO
Chatfield & Woods Co.
CLEVELAND, OHIO
Cleveland Paper Mfg. Co.
COLUMBUS, OHIO
Diem & Wing Paper Co.
DAYTON, OHIO
Reynolds & Reynolds Co. (Tablets)
Buyer's Paper Co.
DETROIT, MICH.
Chope-Stevens Paper Co.
GRAND RAPIDS, MICH.
Quimby-Kain Paper Co.
HARRISBURG, PA.
Donaldson Paper Co.
HARTFORD, CONN.
John Carter & Co., Inc.
HOUSTON, TEXAS
The Paper Supply Co.

INDIANAPOLIS, IND.
C. P. Lesh Paper Co.
KALAMAZOO, MICH.
Birmingham & Prosser Co.
LOS ANGELES, CALIF.
Pacific Paper & Env. Corp.
LOUISVILLE, KY.
Louisville Paper Co.
MILWAUKEE, WIS.
W. F. Nackie Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher-Letholm Co.
MONTREAL, CANADA
McFarlane, Son and Hodgson
NEW ORLEANS, LA.
Diem & Wing Paper Co.
NEWARK, N. J.
J. E. Linde Paper Co.
NEW YORK CITY
H. P. Andrews Paper Co.
Bahrenburg & Co.
Clement & Stockwell, Inc.
J. E. Linde Paper Co.
Allan & Gray
White-Burbank Paper Co.
OAKLAND, CALIF.
I. T. Monohan Co.
OGDEN, UTAH
Scoville Paper Co.
OMAHA, NEBR.
Marshall Paper Co.
PATERSON, N. J.
Paterson Card & Paper Co.

PEORIA, ILL.
John C. Streibich Co.
PHILADELPHIA, PA.
Garrett-Buchanan Co.
PITTSBURGH, PA.
Chatfield & Woods Co.
PROVIDENCE, R. I.
John Carter & Co., Inc.
PUEBLO, COLO.
The Colorado Paper Co.
RICHMOND, VA.
Anderson-Wilson Paper Co.
SAN ANSELMO, CALIF.
Marin Paper Co.
SAN FRANCISCO, CALIF.
Marin Paper Co.
Norman F. Hall Co.
SEATTLE, WASH.
Paper Mills Agency
SYRACUSE, N. Y.
J. & F. B. Garrett Co.
TOLEDO, OHIO
Ohio and Michigan Paper Co.
TORONTO, CANADA
Barber-Ellis Co.
VANCOUVER, B. C.
Columbia Paper Co.
VICTORIA, B. C.
Columbia Paper Co.
WASHINGTON, D. C.
F. T. Parsons Paper Co.
WEST CARROLLTON, OHIO
American Envelope Co. (Env.)
WINNIPEG, CANADA
Barkwell Paper Co.

Howard Ledger

Howard Laid Bond

Howard Envelopes



Compare It! Tear It!

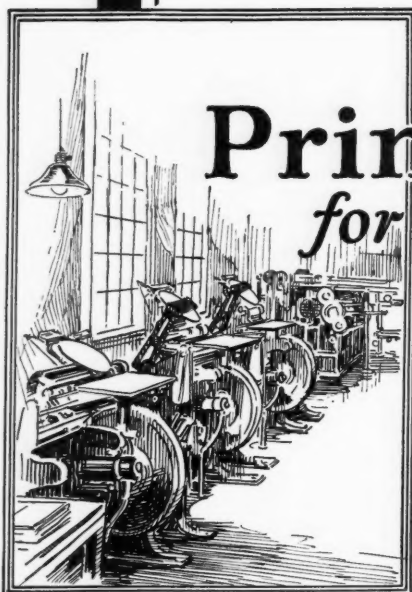
Test It! And You

Will Specify It!

The Howard Paper Co., Urbana, Ohio

NEW YORK OFFICE
280 Broadway

CHICAGO OFFICE
10 LaSalle St.



Printers' Rollers for Small Presses

GORDONS, Colts, Kelly Automatics and other small presses produce work whose quality varies in direct ratio with the quality of their rollers.

No amount of makeready will offset the disadvantage of poor or worn rollers, although it is true that the pressman will frequently fritter away many costly hours trying to make his preparation overcome the handicap imposed by such rollers.

Sam'l Bingham's Composition Rollers for small presses produce finest quality presswork. Such work is appreciated by every buyer of printing. The customer will not know what makes the difference, but he will be aware that it exists, and will return to the printer who produces the right kind of work.

Ship your cores to the nearest of our eleven completely equipped roller factories and let us cast your rollers to be held and seasoned until you need them. There is no extra charge for this service, and it means that when you want rollers, you can have them over night. They will not be billed until you order them shipped.

Use Our Red Shipping Labels



Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO 636-704 Sherman St.	CLEVELAND, OHIO 1285 West Second St.	KANSAS CITY 706-708 Baltimore Ave.	DETROIT 4391 Apple St.
DALLAS 1306-1308 Patterson Ave.	ATLANTA 40-42 Peters St.	ST. LOUIS 514-516 Clark Ave.	DES MOINES 1025 West Fifth St.
INDIANAPOLIS 629 South Alabama St.	MINNEAPOLIS 721-723 Fourth St., South	SPRINGFIELD, OHIO Cor. East and Harrison Sts.	PITTSBURGH 88-90 South 13th St.

For 76 Years Bingham's Reliable Printers' Rollers

Chieftain Bond

THE PRINTER'S ANGLE! What would you think of a paper whose quick drying qualities eliminated the need for slip sheeting? What would you think of a bond so uniform in thickness as to make excessive make-ready a thing of the past, so even in texture as to make offset printing on it a joy? If you want to try such a paper, and find out what you would think, put your next hard job on CHIEFTAIN BOND. This is the all 'round bond. It is, therefore, as near standardized as a paper can be. The result is a sheet that makes its biggest hit with the printer in the way it works on the press.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corporation	NEW YORK CITY	F. W. Anderson & Co.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	OKLAHOMA CITY, OKLA.	Kansas City Paper House
BOSTON, MASS.	W. H. Claffin & Company	OMAHA, NEB.	Field-Hamilton-Smith Paper Co.
BRIDGEPORT, CONN.	Lasher & Gleason, Inc.	PHILADELPHIA, PA.	D. L. Ward Company
BUTTE, MONT.	Minneapolis Paper Co.	PITTSBURGH, PA.	The Cleveland Paper Mfg. Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PORTLAND, ORE.	Blake, McFall Co.
CINCINNATI, OHIO	Standard Paper Co.	PROVIDENCE, R. I.	Paddock Paper Co.
CLEVELAND, OHIO	Petrequin Paper Company	PUEBLO, COLO.	Colorado Paper Co.
DALLAS, TEXAS	E. C. Palmer & Co., Ltd.	RICHMOND, VA.	Richmond Paper Co.
DENVER, COLO.	The Carter, Rice & Carpenter Paper Co.	ROANOKE, VA.	Caldwell-Sites Co.
DES MOINES, IOWA	Carpenter Paper Co. of Iowa	ROCHESTER, N. Y.	Hubbs & Hastings Paper Company
DETROIT, MICH.	Whitaker Paper Co.	ST. LOUIS, MO.	Acme Paper Company
DULUTH, MINN.	Peyton Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
HOUSTON, TEXAS	E. C. Palmer & Co., Ltd.	SAN ANTONIO, TEX.	San Antonio Paper Co.
INDIANAPOLIS, IND.	Century Paper Co.	SAN FRANCISCO, CALIF.	General Paper Company
KANSAS CITY, MO.	Kansas City Paper House	SPOKANE, WASH.	Spokane Paper & Stationery Co.
LANSING, MICH.	Dudley Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
LOUISVILLE, KY.	Southeastern Paper Company	TACOMA, WASH.	Tacoma Paper & Stationery Company
LOS ANGELES, CALIF.	Western Pacific Paper Co.	TAMPA, FLA.	E. C. Palmer & Co., Ltd.
MILWAUKEE, WIS.	Allman-Christiansen Paper Co.	TOLEDO, OHIO	Ohio & Michigan Paper Company
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.	WILKES-BARRE, PA.	D. L. Ward Co.
		WORCESTER, MASS.	Charles A. Esty Paper Co.


EXPORT—NEW YORK CITY—American Paper Exports, Inc., and Parsons & Whittemore, Inc.
 ENVELOPES—WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.
 WORCESTER, MASS.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
 OLD COUNCIL TREE BOND
 SUCCESS BOND
 CHIEFTAIN BOND
 NEENAH BOND

Check the  Names

WISDOM BOND
 GLACIER BOND
 STONEWALL LINEN LEDGER
 RESOLUTE LEDGER
 PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.



LEADERS IN LEDGER PAPERS

Weston Hinge 14 Years Old

When loose leaf books came into use some fourteen years ago, the Byron Weston Co. quickly realized the need of ledger paper that opened flat in the binder. The Weston made-in-the-paper Hinge was carefully worked out, patented, and offered to the trade. To a large extent it has been responsible, during the last fourteen years, for the success of the loose leaf idea in heavy record books and ledgers.

Not only has the Byron Weston Co. maintained every point of excellence in its Papers, but it has constantly pioneered as illustrated by the early development of the hinged paper idea.

Byron Weston Co. Papers have always been distinguished for their white color, remarkable ruling, writing, typewriting and erasing qualities, and superior strength—all of these points having been demonstrated repeatedly by various mechanical tests, and by constant use under the most exacting requirements.

The fact that Byron Weston Co. Linen Record Paper is used in the majority of County Offices for permanent records, where quality governs the selection, is an unqualified endorsement of the splendid service it has rendered in preserving priceless public documents.

BYRON WESTON COMPANY

MILLS AT DALTON, MASS.



Are You "Paper Conscious?"

Do you appreciate good music, fine books, beautiful pictures, magnificent architecture, good clothes, the best of everything? Then do you use a poor flimsy bond paper for your stationery? Notice paper; when you do, you will appreciate the distinction that exists in a sheet of high grade bond paper, and thereafter you will see that your stationery corresponds to your general good taste. When you have noticed bond papers, you will appreciate *Lancaster Bond*.

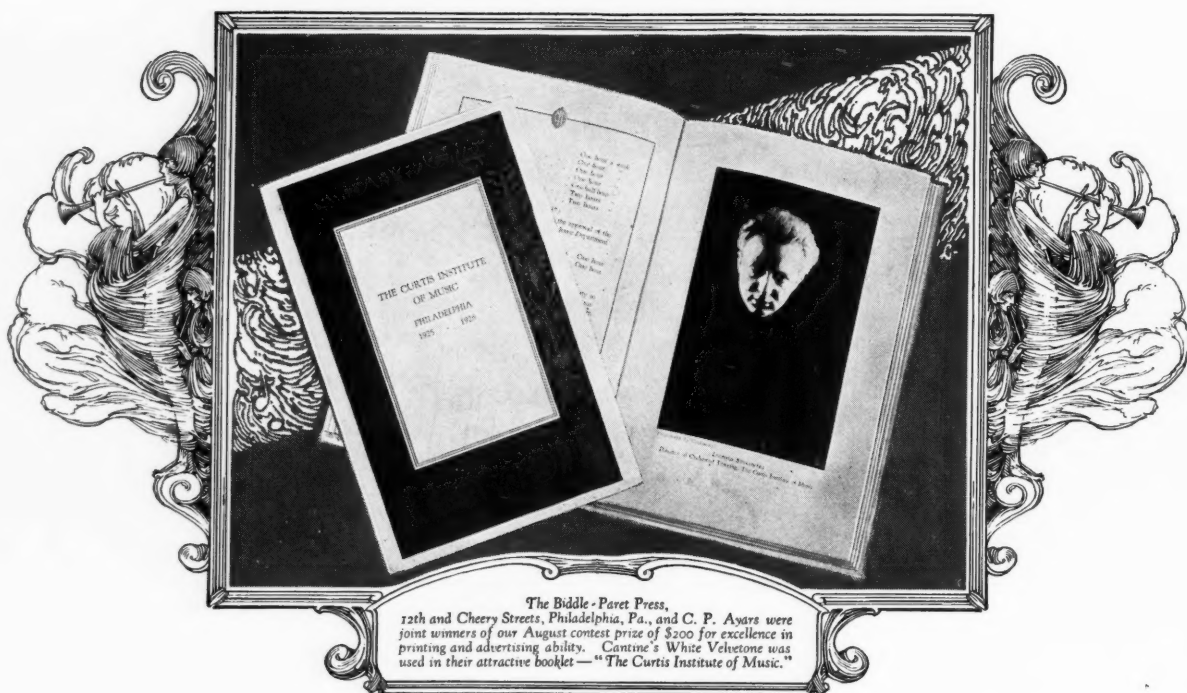
Manufactured by GILBERT PAPER CO. Menasha, Wis.

Distributed by

ATLANTA, GA.	S. P. Richards Company
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.
BOSTON, MASS.	Carter, Rice & Company
BUFFALO, N. Y.	R. H. Thompson Company
CHICAGO, ILL.	Moser Paper Company
CINCINNATI, OHIO	The Chatfield & Woods Co.
CLEVELAND, OHIO	Cleveland Paper Mfg. Co.
COLUMBUS, OHIO	Scioto Paper Company
DAYTON, OHIO	The Buyer's Paper Company
DENVER, COLO.	Carter, Rice & Carpenter Pa. Co.
DES MOINES, IA.	Carpenter Paper Co. of Iowa
DETROIT, MICH.	Beecher, Peck & Lewis
GREAT FALLS, MONT.	Great Falls Paper Co.
INDIANAPOLIS, IND.	C. P. Lesh Paper Company
LANSING, MICH.	Dudley Paper Company
LOS ANGELES, CALIF.	Blake, Moffitt & Towne
LOUISVILLE, KY.	The Rowland Company
MANILA, P. I.	J. P. Heilbronn Co.
MEMPHIS, TENN.	Taylor Paper Company
MILWAUKEE, WIS.	The E. A. Bower Company
MINNEAPOLIS, MINN.	The Paper Supply Co., Inc.
NEW YORK, N. Y.	F. W. Anderson & Company



NEW YORK, N. Y.	Bishop Paper Company, Inc.
NEW YORK, N. Y.	Conrow Bros.
NEW YORK, N. Y.	Green, Low & Dolge, Inc.
OMAHA, NEB.	Western Paper Company
PHILADELPHIA, PA.	Garrett-Buchanan Company
PHILADELPHIA, PA.	Whiting Patterson Co., Inc.
PORTLAND, ORE.	Blake, McFall Company
PUEBLO, COLO.	Colorado Paper Company
RICHMOND, VA.	Richmond Paper Company
SACRAMENTO, CALIF.	Blake, Moffitt & Towne
SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
SEATTLE, WASH.	Carter, Rice & Company
SPOKANE, WASH.	Spokane Paper & Stationery Co.
ST. LOUIS, MO.	Beacon Paper Company
ST. PAUL, MINN.	Inter-City Paper Company
SYRACUSE, N. Y.	J. & F. B. Garrett Company
TACOMA, WASH.	Tacoma Paper & Stationery Co.
TOLEDO, OHIO	Paper Company—Commerce
TULSA, OKLA.	Taylor Paper Company
WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
EXPORT—Maurice O'Meara Company, New York, N. Y.	



CONVINCING copy is essential in sales literature. But shrewd creators of advertising recognize that impressions register as effectively as statements — often more so — in the sale of goods.

A Cantine *Coated* Paper, as a background for your text and illustrative matter, will confirm and strengthen the impressions of quality and value you wish to build around your products.

And the difference in cost, considering the printing job as a whole, is negligible.

Book of sample Cantine papers and details of our monthly prize contests will be sent you upon request. Address: The Martin Cantine Company, Dept. 160, Saugerties, N. Y. Jobbers in principal cities.

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

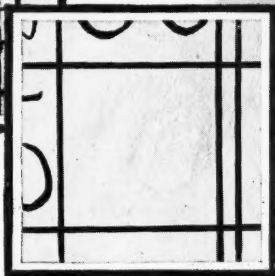
VELVETONE
SEMI-DULL — Easy to Print

LITHO C.I.S
COATED ONE SIDE

How long can you continue to use paper that "fuzzes" and tears under the strain of constant erasing?



Fuzzy and torn—ordinary Ledger Paper erases poorly.



Note the firm, clean texture of Parsons Paper. It erases smoothly.



These Photo-enlargements tell an amazing story of bookkeeping inefficiency

TWO sheets of paper were placed side-by-side. One, a sheet of Parsons Defendum—the other just an ordinary sheet of ledger paper.

A drop of ink was placed on each paper—then it was blotted and erased until the paper was absolutely clean.

The illustration above gives the verdict.

Parsons erased quickly and easily. The paper remained smooth and clean. Its rigid texture withstood the grinding strain and when written on again did not blot or blur.

The other paper failed completely. At the first erasure a fuzzy surface showed. Writing on it became blurred and mussy. Nothing but a tissue-thin thickness remained. It could be easily broken with but the slightest pressure.

The penalty of false economy

Don't let your bookkeepers continue to pay this penalty of false economy. Cheap paper wastes time. It spells inefficiency.

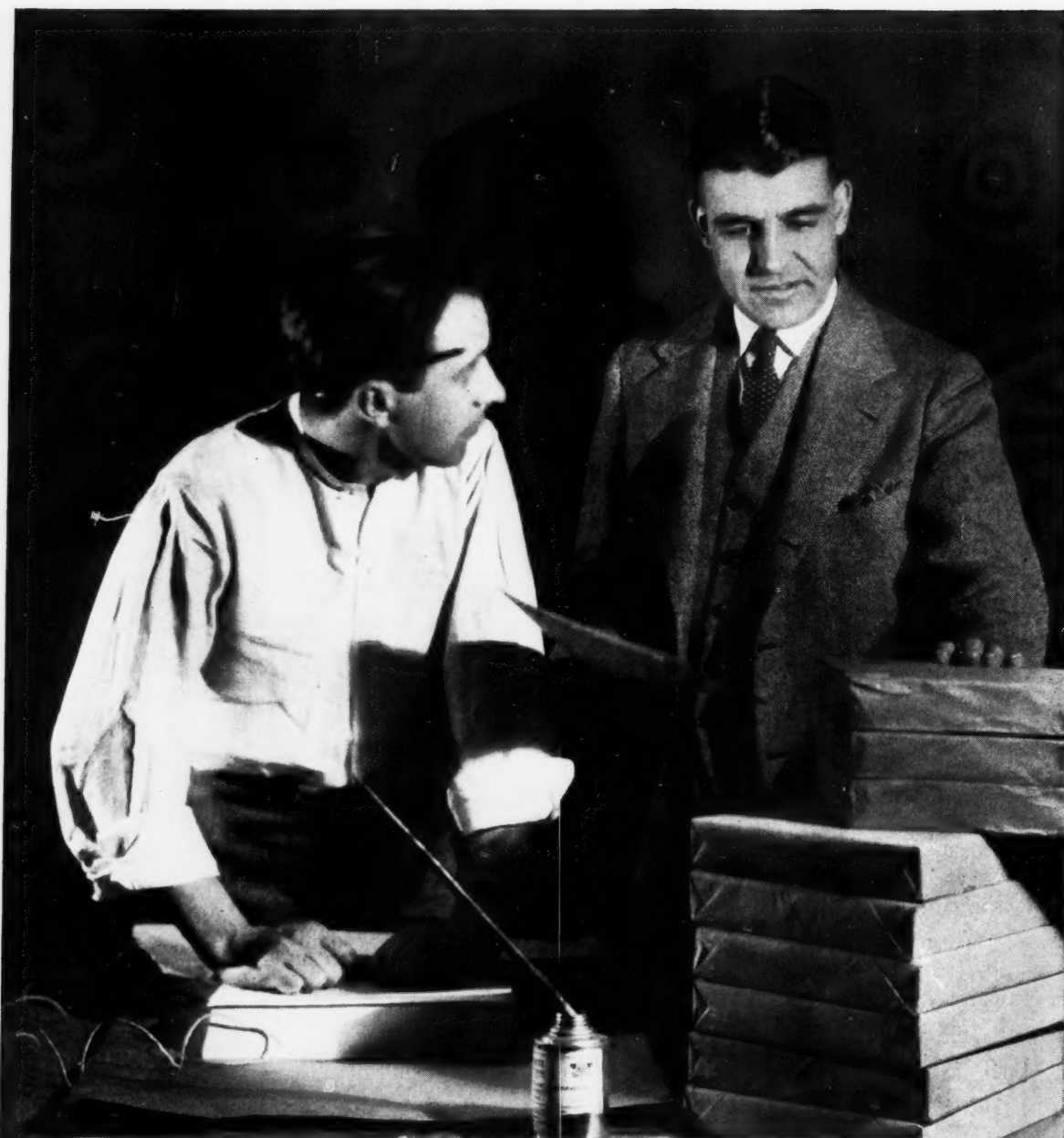
Parsons Defendum not only erases smoothly but it also has the advantage of a Perfect Hinge that helps to keep those loose-leaf ledger pages flat.

Compare Parsons Defendum with the paper you are at present using and notice the difference. Notice its excellent writing surface—the ease with which it erases—and see the Perfect Hinge. Surely the test of comparison will prove to you that Parsons is the most economical paper for all of your bookkeeping work. Parsons Paper Company, Holyoke, Mass.

FOR EASE ON THE EYES WE RECOMMEND BUFF

PARSONS
BETTER BUSINESS PAPERS
for Ledger work use Defendum

Please Mention THE INLAND PRINTER When Writing to Advertisers.



WHEN you send out a job that you have done on Hammermill Bond, you can feel sure that—

The purchasing agent will be satisfied that you have given him a standard paper of known quality.

The men in the office where the paper is to be used, know Hammermill Bond and associate its use with good business practice.

The big boss who is proud of his own product, recognizes the responsibility and obligation that must back up an advertised trade marked paper like Hammermill Bond.

The secretaries and stenographers who will write on the paper, know and accept it as good paper.

Every one concerned has formed a favorable opinion of the Hammermill Bond you have furnished on the order you have printed.



Paper is an important part of any printing job. It is an advantage to you to have the public acceptance and confidence and satisfaction that come naturally when you print the job on

HAMMERMILL BOND

THE UTILITY BUSINESS PAPER

HAMMERMILL PAPER CO., ERIE, PA.

NEW YORK OFFICE, 291 BROADWAY

Is it wise to give the customer the catalog envelope he *thinks* he wants?

NO dealer can escape responsibility for the envelopes he sells. When they fall down, the buyer usually looks to the store that sold them to him to make good—or he buys elsewhere next time.

The man who has spent hundreds, or perhaps thousands of dollars on a catalog, takes a big chance when he buys mailing envelopes only on a basis of lowest price.

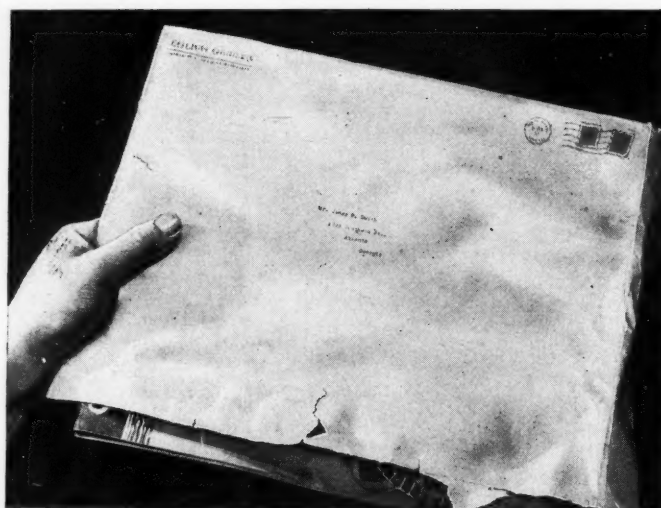
To sell a cheap envelope for a good catalog or booklet merely because the customer's first interest is apparently to get low price, may result in the loss of that buyer's business.

When a customer asks "how much?" before he thinks "how good?", the stationer or printer will do well to remind him of what he is going to expect from those envelopes.

If you can make him think about the rough road his catalog must travel—the mail chute, the post office sorter, the hard and roughly handled mail sack, the jolting mail truck, the pick-up and throw-off by the fast train—and the dollars he has spent to make a good catalog—he is pretty sure to pause before he commits those good catalogs to the tender mercies of "cheap" envelopes.

He may have printed 10,000 catalogs. But he's wise enough to know that the only ones that bring him orders are those that arrive—and arrive in good shape.

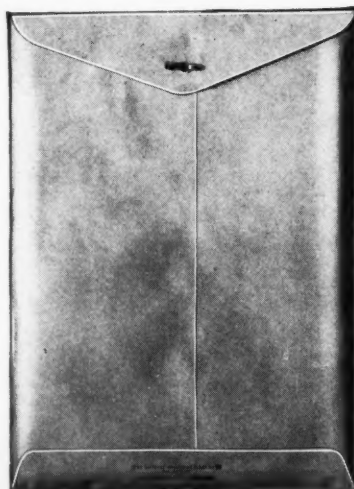
The customer you get to think along these lines is



The sender spent money to make a good catalog that would impress people and help sell his product. The inadequate envelope completely spoiled that impression by allowing the catalog to become soiled and torn.

nearly always ready to spend the trifling difference, perhaps less than half a cent each, for envelopes that will carry his catalogs *safely*.

When your customer wants catalog envelopes, wouldn't it be well, in your own interest, to remind him that he wants them for important work; and that to do that work they must be good, rather than merely cheap?



When you buy catalog or merchandise envelopes, look for the name "Improved Columbian Clasp" and the size number on the lower flap.

Improved COLUMBIAN CLASP ENVELOPES

There is no stronger standard catalog envelope made than the Improved Columbian Clasp. The clasp is of malleable steel, anchored by four prongs in tough paper. The hole in the flap, through which the prongs pass, is reinforced with extra-tough rope stock.

The smooth prongs and the hole in the flap "register" accurately, in Improved Columbian Clasp Envelopes.

There are thirty-one useful sizes. They help you get away from the "made-to-order" nuisance,

with its high costs and frequent delays.

Improved Columbian Clasp are packed in good boxes, strongly reinforced at the edges. Distributors' shipments are made in strong, new wooden cases, or in corrugated cartons, as preferred.

Your paper merchant carries Improved Columbian Clasp—or can get them for you from any of the manufacturing divisions of the United States Envelope Company listed below:

Location	Division	Location	Division
Worcester, Mass.,	Logan, Swift & Brigham Envelope Co.	Worcester, Mass.,	Whitcomb Envelope Co.
Rockville, Conn.,	White, Corbin & Co.	Worcester, Mass.,	W H Hill Envelope Co.
Hartford, Conn.,	Plimpton Manufacturing Co.	Indianapolis, Ind.,	Central States Envelope Co.
Springfield, Mass.,	Morgan Envelope Co.	San Francisco, Cal.,	Pacific Coast Envelope Co.
Waukegan, Ill.,	National Envelope Co.	Philadelphia, Pa.,	Monarch Envelope Co.
Springfield, Mass.,	P P Kellogg & Co.	Endorsed by users everywhere as the best merchandise envelope	



How this sheet, printed at the mill, saves money in your shop

THE printing qualities of paper must be proved either before or when running. If you make this test in your pressroom, you lose the time it takes.

But still more important: if the test proves the paper unsatisfactory, a part of your shop may be tied up for hours—idle hours that take money out of your pocket.

It is cheaper for you to avoid trouble than to remedy it. It costs you less to use paper which has been tested for printing qualities—at the mill—before it is shipped.

The Warren Test Sheet, which tops your case of Warren Paper, was printed in the testing shop at Cumberland Mills. This sheet was cut from the same making as the paper in that case.

The quality of the printing shows what you may expect from the case contents.

The Test Sheet is a straightforward

job, handled exactly as you would handle it, from steel-faced, lead-mould electros, with well-known inks, and make-ready saved from run to run.

Save the Warren Test Sheets. See that they get to the pressmen. When they have finished with the Test Sheets send them to the office to be cut up for dummy work.

Helpful ideas for the man who sells printing

Each of the Warren 1925 Direct Advertising booklets discusses an interesting thought about selling by mail. These booklets help in selling printing by constructive suggestion. You can get copies, without cost, from any paper merchant who sells Warren's Standard Printing Papers, or by writing S. D. Warren Company, 101 Milk Street, Boston, Mass.

WARREN'S

STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

Please Mention THE INLAND PRINTER When Writing to Advertisers.



AN ACCIDENT IN A PAPER MILL

Mill Owner . . . "Mr. Jones, that car of Super Book you ran last night for Oldman Paper Co. does not match the color of their sample."

Mill Supt. . . . "I know, Mr. McClintic, but it is a beautiful sheet of paper. What shall I do about it?"

Mill Owner . . . "Run it over tonight, and send that first lot to SABIN ROBBINS. Tell them to get what they can for it—and we will have to take our loss."

MR. PRINTER

Where Do You Come In On This?

It occurs daily in one of the many thousands of Paper Mills thruout the Country—and we are the national distributors of these errors! It enables us to offer thousands of lots of good paper, at about two-thirds of their standard value.

We offer these in weekly samples sent to 15,000 printers from Maine to California. If you receive them, and are not giving them attention, you are overlooking an opportunity to increase your profits and sales. If you are not getting them, a postal will put you on our mailing list.

The Sabin Robbins Paper Company

Established 1884

National Distributors of Paper Mill Jobs

MIDDLETOWN, OHIO

Branch Warehouses:

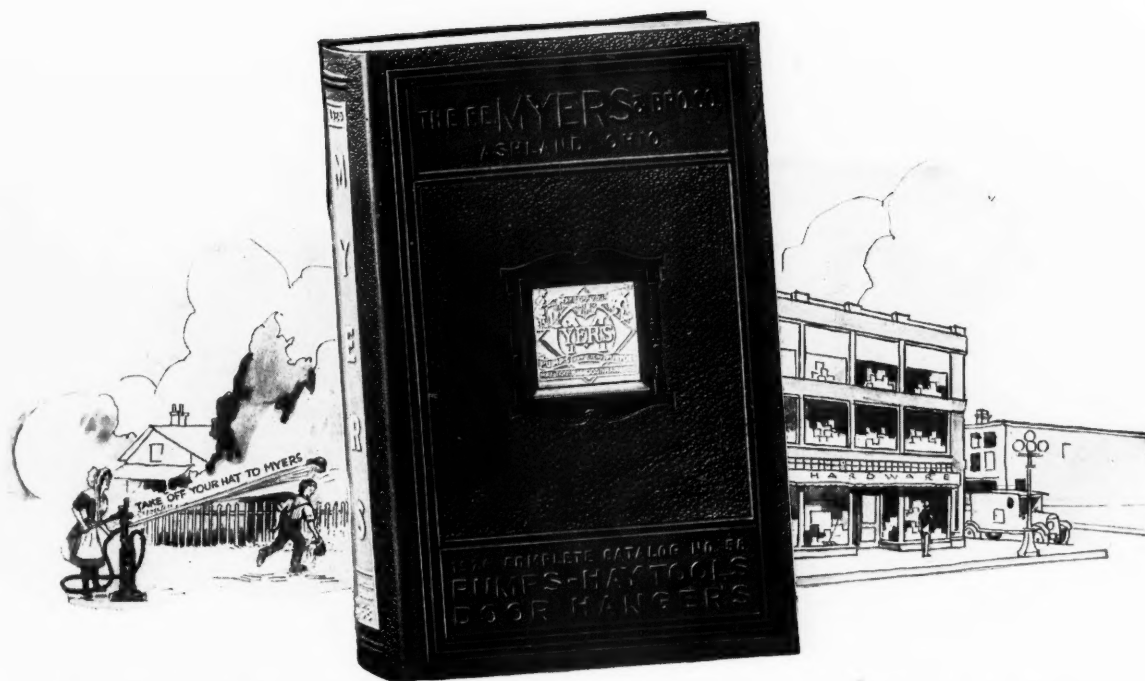
CINCINNATI, OHIO
'Phone, Main 650

CLEVELAND, OHIO
'Phone, Broadway 2194

DETROIT, MICHIGAN
'Phone Cadillac, 0600

MILWAUKEE, WISCONSIN
'Phone, Broad 5770

ST. LOUIS, MISSOURI
'Phone, Ohio 9197



"-At the Head of the List!"

FOR THREE YEARS Molloy Made Covers have added selling power to the catalogs of The F. E. Myers & Bro. Co., makers of pumps, hay tools and door hangers.

In connection with the 1926 book, reproduced here, the Myers Co. writes: "In our estimation and from the favorable comments we are receiving from all quarters, we place this cover at the head of the list, not only for its attractive appearance, but also for its service giving qualities."

When planning a catalog or sales book for your trade, bear in mind that a Molloy Made Cover will give the book additional selling power. Whether it be to sell diamonds to jewelers, anvils to blacksmiths, or new ideas to your customer's salesmen, we can develop a design and manufacture

a cover which through its attractiveness and extreme durability will have an irresistible appeal to your customer that will help you land the order.

These covers have been used to increase sales in practically every line of industry. They are always created expressly for the book on which they are to be used, with a full knowledge of the task which lies before that book.

Tell us about your book problem. We can make the right cover, whether it be case-bound or loose-leaf, in stiff or flexible style. Our business is confined entirely to making covers. We do not do any printing or binding. You are therefore sure of our full co-operation. Write us for sketches, samples, and figures. Molloy Made Covers will help increase your production.

MoCo Covers for Booklets Are Arousing Enthusiastic Comment

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS
2859 North Western Avenue

Prospect-Fourth Building, Cleveland
218 East 84th Place, Los Angeles

300 Madison Avenue, New York
Carlton Publicity, Limited, London

MOLLOY MADE

Commercial Covers  for Every Purpose



Collins Covers Make Fine Catalogues



A COLLINS COVER PAPER FOR EVERY PURPOSE

EVERYBODY who utilizes the printed catalogue should know about Collins Cover Papers—their attractiveness—advantages and their wide range of usefulness in the field of advertising.

Collins Cover Papers are so different that they may be considered in the light of a new invention. They are the incomparable product of a mill where the making of surface coated papers has developed into a fine art. Their dignity, beauty and wonderful surface effects offer unlimited advertising possibilities.

Castilian has the magnificent soft texture, look and feel of rich Spanish leather. A cover of remarkable strength and wearing qualities.

Algerian has a suede-like surface and a leathery feel that is distinctly unique.

Damascan is a rich, lustrous metallic surface cover paper of sturdy character and unusual distinction.

Duotone is a translucent stock with a beautiful cloud-like tinted surface. Luminous with advertising possibilities.

Anniversary is one of the most recent innovations in covers. A duplex stock with a rich gold and silver surfacing.

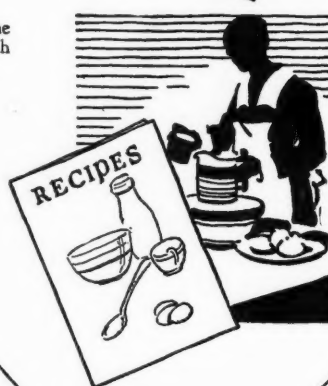
Librarian suggests a new note in economical dress for catalogues. A distinctive leather-embossed surface that is soft and flexible.

Rippletone has a soft ripple-like surface as its name suggests. A practical all-purpose cover paper of rich appearance.

We will be pleased to send specimen books and sample sheets of Collins Cover Papers to those interested.

Collins Quality Cover Papers and Coated Cardboards are sold through distributors in all principal cities.

A. M. COLLINS MFG. CO.
226-240 COLUMBIA AVENUE
PHILADELPHIA, U. S. A.





Haven't you found business based upon quality more stable than business based on price? The man who is forever looking for the lowest price will go where the lowest price is to be had. In selling business stationery, for instance, you can never be sure you have the cheapest paper. But you can, if you wish, be sure that you have the best.

The Crane mills have operated for 124 years in the conviction that there would always be a market for an all-rag bond paper of the highest quality. There always has been.

Your customers know, of course, that they can buy their stationery cheaper by taking a wood pulp or rag content paper. But more and more business men who appreciate Crane quality, are also coming to appreciate its practical value. They realize that the casual impression a business makes on the outside world has come to have a dollar-and-cents value.

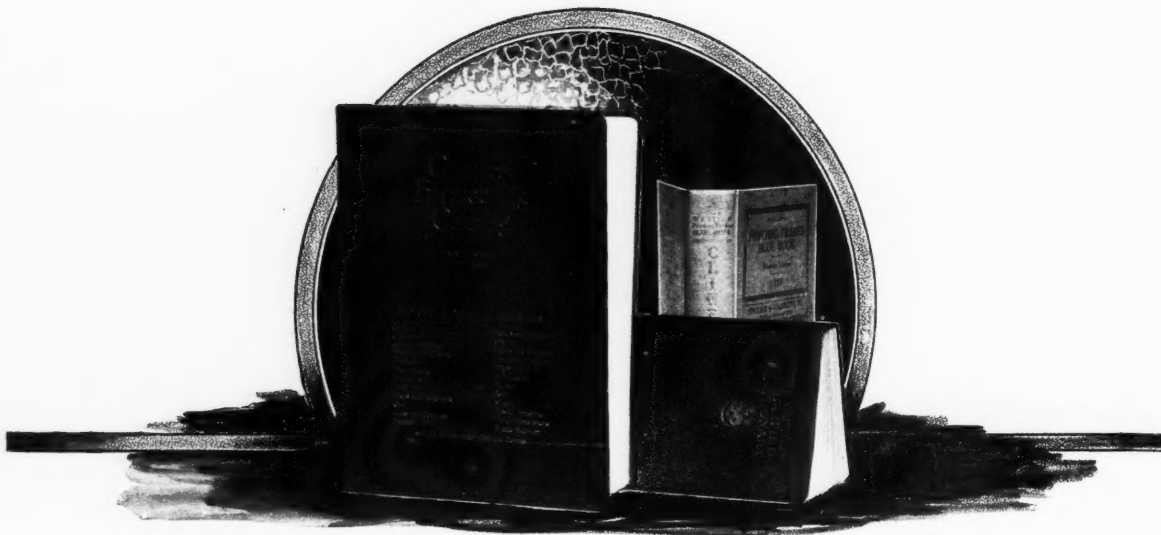
There is a real opportunity open to the printer who finds a customer in this state of mind. It is an opportunity to turn out a job he can well be proud of, to create a satisfied, permanent customer, and to make an attractive profit. It is worth while, don't you think so?



Crane's Bond

It Has A Sponsor

CRANE & CO. INC DALTON, MASSACHUSETTS
Crane's Bond envelopes in standard sizes are carried in stock by Crane & Co. merchants



Books that "Stand Up"

THE BINDINGS you select reflect your knowledge and judgment of material. If they stand up under constant and hard usage and retain their beauty and shape, they are a mighty big advertising factor in your favor.

Trust your finest jobs to Keratol, "the hideless leather," for beauty and leather-like appearance. It cannot be surpassed for durability, it is on par with animal leather for "stand up ability," it knows no superior, and it costs much less than animal leather.

It comes in any length, color, weight or grain; it cuts without waste; it works up easily; it is not affected by water or acid; and it is by far the most economical and durable binding material yet discovered.

Your bookbinder will know just how to use it and where to get it conveniently. Specify Genuine Keratol on your next binding job, and meantime—

Do you want a sample?

THE KERATOL COMPANY

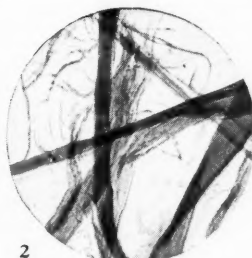
191 Tyler Street

NEWARK, NEW JERSEY





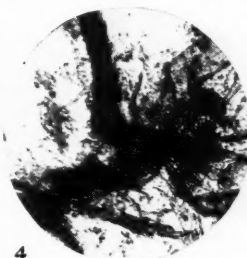
1
Micro-photograph of Brown's Linen Ledger made this year. Note absolute freedom from disintegration,—strong, firm fibres.



2
Micro-photograph of Brown's Linen Ledger 37 years old! Note total absence of disintegration; also note similarity to Slide 1; and dissimilarity to Slides 3 and 4.

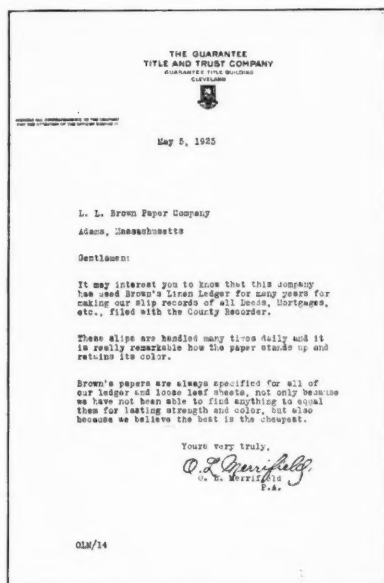


3
Micro-photograph of ledger paper said to be made of 100% new white rags. Note disintegration; utter dissimilarity to Slides 1 and 2 and similarity to Slide 4. Yet this paper is *only 7 years old!*



4
Month-old newsprint. Note disintegration and similarity to Slide 3, also a faded paper. Contrast with 1 and 2, paper which retains its whiteness and strength permanently,—Brown's Linen Ledger.

DISCOLORATION MEANS DISINTEGRATION --- always



L. L. BROWN PAPER CO.
Adams Since 1849 Mass.
New York-Chicago-San Francisco-Los Angeles

Faded paper is rotted paper. The microscope proves it.

Micro-photographs 1 and 2 show two samples of Brown's Linen Ledger made in 1925 and 1888, respectively, and magnified 1275 times. Both sheets are clear and white. The fibres of each are also identical, although one paper is 36 years older than the other,—proof that paper which retains its whiteness retains its strength and endurance also.

Micro-photograph 3 shows a paper only seven years old, a paper represented as being made of 100% new, white rags and recommended by its makers for permanent records. Yet it has discolored in seven years! This proves that 100% new, white rags are not the only important element of permanent paper; years of specialized *experience* and *skill* in processing them are equally essential.

Micro-photograph 4 shows a month-old piece of newsprint—the least enduring of all papers—badly yellowed by exposure to atmosphere and light. The disintegration seen in the yellowed ledger paper (Slide 3) is here carried almost to the point of dissolution, further proof that discoloration of paper means disintegration of its fibres.

When you recommend and use L. L. Brown ledgers, linens and bonds, you give your customers papers of 76 years' *proven* superiority and permanence,—the products of mills which have *specialized* in papers of enduring quality and value for more than three-quarters of a century.

BROWN'S *Ledgers, Linens and Bonds*

BROWN'S LINEN LEDGER White, buff, blue	ADVANCE LINEN LEDGER White, buff, blue	GREYLOCK LINEN LEDGER White, buff, blue	GREYLOCK LINEN LEDGER with Brown's Flexible Hinge for loose leaf Books	BROWN'S FINE White, buff, blue, pink	BROWN'S LINEN Cream, blue; wove, laid
ADVANCE BOND White, buff, blue, pink	GREYLOCK BOND White	BROWN'S LINEN TYPEWRITER PAPERS	ADVANCE AND GREYLOCK TYPEWRITER PAPERS	BROWN'S MANUSCRIPT COVERS	



RULED FORMS

Easily Set on the Linotype

WITHOUT any special attachments or equipment except the necessary matrices, ruled form work can be easily and economically composed on the Linotype. Write to the nearest agency for samples of work produced in this way and a folder showing the matrix characters used.

GERRARD MORGAN & COMPANY

Manufacturers of

HIGHEST QUALITY DRESS GOODS

LITTLE ROCK, ARKANSAS

Shipped by _____ Date _____ 19__

NO.	CODE WORD	NAME AND ADDRESS OF BUYER	GRADE A B C	STOCK NO.	SHIPPED VIA
1					
2					
3					

TEAMSTER'S DAILY REPORT

TEAMSTER

DATE

NO.	NAME	LOGS	FEET	TIME	REMARKS
7					
8					
9					
10					
11					
12					
13					

SET ONE LINE AND
RECAST ANY NUMBER
OF DUPLICATES



MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

521.25.10-A

Composed entirely on the LINOTYPE

A Good Seller for Christmas Trade

*Rite-Fine
Stationery*



"The handy box with a useful drawer"

Sheets slide out on a shelf—
Easy to remove one

A drawer for pencils, pens,
erasers, stamps, etc.

Put up in a Novelty Cabinet containing 125 Sheets and 100 Envelopes
for Personal, Professional and Social Use

Every Printer should know about RITE-FINE STATIONERY. The demand for *printed* stationery for personal, professional and social use is large, and this demand is increased at the Christmas season. The Printer is the logical distributor of printed stationery, and RITE-FINE STATIONERY offers the opportunity to meet this regular and seasonable demand.

3 Grades to Meet All Needs

Sheldrake Bond in Standard Box Churchill Vellum in Standard Box
Cortland Vellum in de Luxe Box

Holly Containers to Fit Each Box

The Novelty Features—the drawer and the sliding shelf—make it easy to sell.
Printers can buy Rite-Fine Stationery as low as 75c per box.

GLADSTONE SIZE		7½" TWOFOLD SIZE	
Envelopes.....	3⅞ x 5⅞	Envelopes.....	37/8 x 7½
Sheets (flat).....	7 x 10⅞	Sheets (flat).....	7¼ x 10½

SEND THE COUPON TODAY FOR FULL INFORMATION

The Paper Mills' Company

Paper Merchants :: Envelope Manufacturers

517-525 South Wells Street
CHICAGO

The Paper Mills' Company, Chicago
517-525 South Wells Street

You may send full information on RITE-FINE STATIONERY, covering packing, prices and selling helps.

Firm

Street Address.....

Town..... State.....



“Thar’s gold in them hills, pardner”

EVERY pan of dirt showed a “color.”
Every placer bed yielded its yellow grains.
“Thar *was* gold in them hills.”

“But, pardner, thar’s more gold on ’em
than in ’em.” For those hills are covered
with trees. From them, pulp, then
paper, is made.

The paper brings the products of the
world to market—a brilliant reproduction
of fine furniture . . . the sheen of a beautiful
piece of cloth . . . an accurate picture
of a steam engine . . . flashing jewelry of

which the gold in those hills is a part.

Dill & Collins papers have always
played the important part of faithfully
bringing the beauty and the utility of the
world to market. Small wonder that
printers have long considered the 20 stand-
ard lines as supremely worthy of their art!

Every sheet of Dill & Collins papers is
rigidly inspected at the mill. If your
samples are not complete, write to the
nearest distributor. Dill & Collins Co.,
112 North Twelfth Street, Philadelphia.

DILL & COLLINS

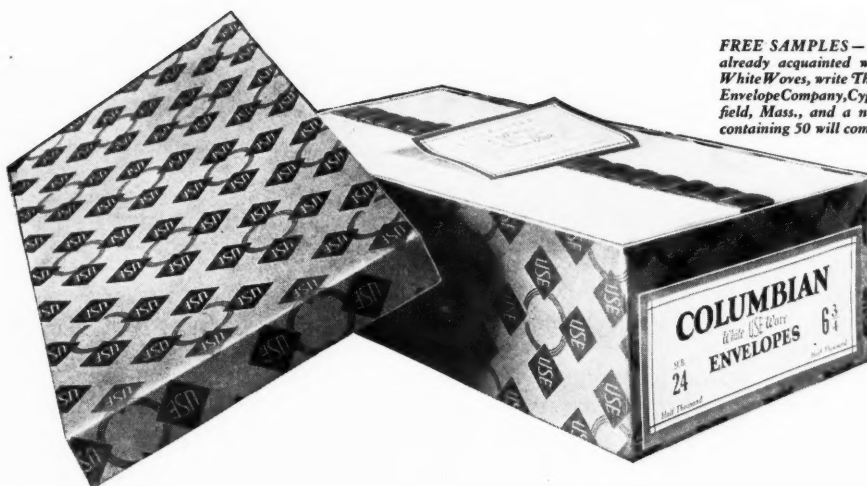
MASTER MAKERS OF QUALITY PRINTING PAPERS



List of DILL & COLLINS CO.’S distributors and their offices

Atlanta—The Chatfield & Woods Company
Baltimore—J. Francis Hock & Co.
Boston—John Carter & Co., Inc.
Chicago—The Paper Mills’ Company
Chicago—Swigart Paper Company
Cincinnati—The Chatfield & Woods Company
Cleveland—The Union Paper & Twine Co.
Concord, N. H.—John Carter & Co., Inc.
Des Moines—Carpenter Paper Company
Detroit—The Union Paper & Twine Co.
Hartford—John Carter & Co., Inc.
Indianapolis—C. P. Lesh Paper Company
Jacksonville—Knight Bros. Paper Co.
Kansas City—Birmingham, Little & Prosser Co.
Los Angeles—Blake, Moffitt & Towne
Milwaukee—The E. A. Bouer Company
Minneapolis—Minneapolis Paper Co.
New York City—Marquardt, Blake & Decker
New York City—Miller & Wright Paper Co.

New York City—M. & F. Schlosser
Omaha—Carpenter Paper Co.
Philadelphia—The Thomas W. Price Co.
Philadelphia—Riegel & Co., Inc.
Pittsburgh—The Chatfield & Woods Company
Portland, Oregon—Blake, McFall Co.
Providence—John Carter & Co., Inc.
Richmond—Virginia Paper Co.
Rochester—Geo. E. Doyle Company
Sacramento, Calif.—Blake, Moffitt & Towne
Seattle, Wash.—Carter, Rice & Co.
St. Louis—Acme Paper Company
St. Paul—E. J. Stilwell Paper Co.
Salt Lake City—Carpenter Paper Co.
San Francisco—Blake, Moffitt & Towne
Springfield, Mass.—John Carter & Co., Inc.
Tacoma—Tacoma Paper & Stationery Co.
Tampa—Knight Brothers Paper Co.
Washington, D. C.—Virginia Paper Co.



FREE SAMPLES—If you are not already acquainted with Columbian White Waves, write The United States Envelope Company, Cypress St., Springfield, Mass., and a neat sample box containing 50 will come to your desk.

To have and to hold— your customers

NO matter what your customer pays for envelopes, he expects them to make good.

To sell him an envelope that may not “deliver the goods” is to risk losing his confidence.

When you sell Columbian White Wave Envelopes, you *know* he will be satisfied. He will like their clear, white color and amply strong paper with its good writing surface. His stenographer will find them “great” for typing. If he wants them printed, you’ll have no trouble in striking a clear impression, even with halftones.

He will like the Columbian White Wave Box, with its dust- and soil-proof design. The box will keep its contents

as slick and smart as when they were banded at the factory.

He will be interested in the guarantee slip that goes into every box of Columbian White Waves. When he re-orders a month or three months hence, he’ll get exactly the same standardized quality he gets now.

Columbian White Waves are the best prescription we know to cure the “shopping around” habit. Sell a man envelopes that make good, that are reasonably priced and that he can easily re-order **BY NAME**—and he doesn’t need to shop around.

You can get Columbian White Waves quickly in all commercial sizes from 5 to 14 and Monarch, from your regular paper merchant.

USE

*The maker's initials
USE
are watermarked right
in the stock*

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

Springfield, Mass.

Location	Division	Location	Division
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.	Springfield, Mass.	P. P. Kellogg & Co.
Rockville, Conn.	White, Corbin & Co.	Worcester, Mass.	Whitcomb Envelope Co.
Hartford, Conn.	Plimpton Manufacturing Co.	Worcester, Mass.	W. H. Hill Envelope Co.
Springfield, Mass.	Morgan Envelope Co.	Indianapolis, Ind.	Central States Env. Co.
Waukegan, Ill.	National Envelope Co.	San Francisco, Cal.	Pacific Coast Env. Co.
		Philadelphia, Pa.	The Monarch Envelope Co.

Uncle Jake says—

Every time you give the other fellow a boost, it's a hitch ahead for you.

In my time I've known quite a lot of folks who were always crowding over on the wrong side of the white line of life's highway, but so far's I've been able to observe, they always get the worst of it. I'm always suspicious of a man who constantly shouts "I'm honest," - but by gum! if there's any better way than playing the game on the square, somebody's holding back from the world some mighty valuable information.

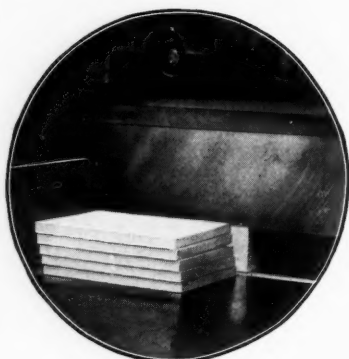
Down our way, we believe in boosting the other fellow's business because we know it pays him and pays us and so when I advise you to buy K. V. P. bonds and ledger papers I can go home and sleep soundly because I know if you follow my advice it will help both of us.

Yours truly,

Uncle Jake
of the

KALAMAZOO VEGETABLE PARCHMENT CO.

KALAMAZOO, MICHIGAN



"R.R.B."
Padding Glue

is
Tough
Flexible
Dependable
Economical

Cut Your Padding Costs!

So extremely tough and flexible is R. R. B. Padding Glue that you can pad several forms in one strip and cut them apart afterwards. This effects a great saving in labor. The toughness and flexibility of the glue prevent the pads from breaking under the cutting knife.

Another advantage of this glue is that it has a free flow, enabling the most inexperienced pad-maker to produce pads with a smooth, neat finish.

R. R. B. is the most dependable padding glue for year-round use

ROBERT R. BURRAGE

15 Vandewater Street, New York

See September issue of THE INLAND PRINTER for list of Dealers

R.R.B. PADDING GLUE

Four-Page Letters Are Bringing Results



A New Exhibition at the Library of Printed Specimens

WHILE the display of Direct Mail Advertising still remains on the walls of the Library, a new exhibition has been arranged in conjunction with it—an exhibition of four-page letters.

The four-page letter, designed to carry a complete selling message on its inside pages, and a personal message on its outside pages, offers unlimited opportunities for big business for you!

The publisher, the machinery manufacturer, the furniture dealer, the printer, the advertising agency and hundreds of others are using it to tell their story quickly and well.

Come in and see how they do it. And see, also, an interesting new paper, embodying a splendid idea for four-page letter work.

Bradner Smith & Company

333 South Desplaines Street

CHICAGO

Telephone Monroe 7370





If Santa Claus Wore Black

he would have a hard time broadcasting Christmas cheer, just as your Christmas advertising in mournful-black will belie its message. Christmas is a colorful season. To gain attention for *your* goods or service and to create a cheerful impression, you need the individuality in your advertising obtainable only from good art work and color engraving.

Tell us your needs

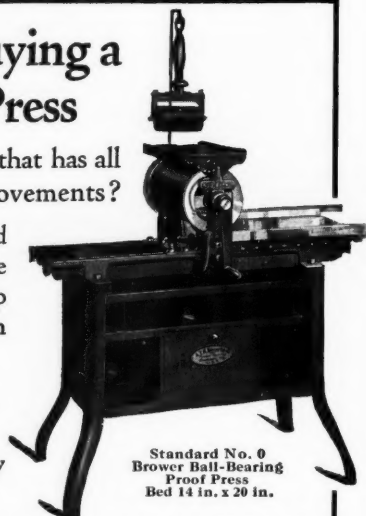
CRESCENT ENGRAVING CO.
KALAMAZOO, MICHIGAN

When Buying a Proof Press

why not get one that has all up-to-date improvements?

Balls under the bed practically eliminate all friction and keep the bed always in perfect alignment.

All B. B. B. Machines Give Absolute Rigidity of Impression



Standard No. 0
Brower Ball-Bearing
Proof Press
Bed 14 in. x 20 in.

Get the Latest Improved — **BUY THE BEST**

B. B. B. No. 0 — Bed 14 x 20 Inches
B. B. B. No. 1 — Bed 14 x 26 Inches
B. B. B. No. 3 — Bed 26 x 26 Inches

FOR PROVING IN COLORS TO REGISTER
B. B. B. No. 2 — Bed 17 x 26 Inches

Send for Descriptive Circular Today

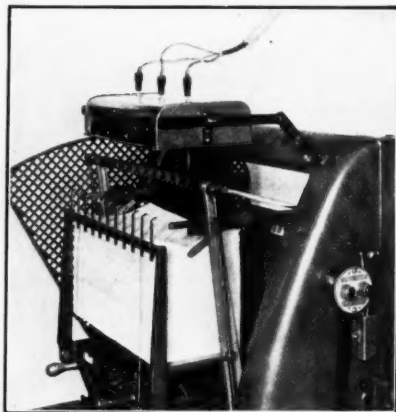
A. T. H. BROWER COMPANY

166 WEST JACKSON ST., CHICAGO, ILL.

\$400.00 for \$40

Consider your Miehle Vertical Press for instance. Increase the efficiency of this machine only ten per cent and you equal an investment of several hundred dollars.

Where can you make an investment like this forty dollars.



The Doyle Electric Sheet Heater

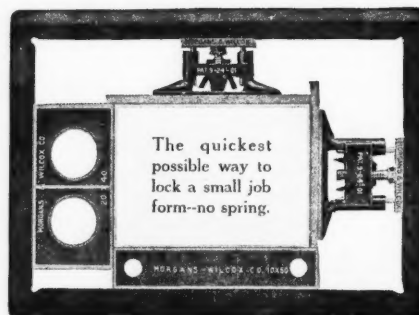
(Patented)

Prevents Offset—Eliminates Static
FOR ALL MAKES OF PRINTING MACHINERY

THE J. E. DOYLE CO. 310 LAKESIDE, N. W.
CLEVELAND, OHIO

*Manufacturing The Doyle Vacuum Sheet Cleaner
for removing dust and lint on long runs*

First Cost Is Small



The quickest possible way to lock a small job form—no spring.

The M. & W. Few-Piece Locking System soon pays for itself in durability, simplicity and efficiency. The locks last for years and require no care beyond an occasional cleaning and a drop of oil on the screw.

Our iron furniture will never lose its shape. It is practically indestructible

Morgans & Wilcox Mfg. Co.
Middletown, N. Y., U. S. A.

Patrician Cover

meets the demand of the day for a distinctive, rich appearing, easy to print cover stock—at a cost so moderate as to make it as practical for long runs as for the short run deluxe catalog, booklet or mailing piece.

It offers you a distinctive ribbed pattern—truly *patrician* in appearance, in eight practical pleasing colors lending themselves particularly well to simple single or two color treatments.

Has a pliable, leathery feel and the strength and staunchness to stand handling without softening or soiling. Moisture-proof—takes color smoothly—scores and folds without cracking.

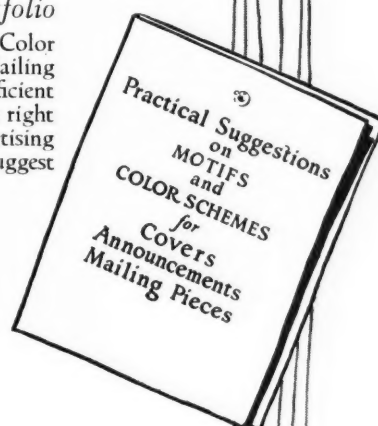
Write for sample sheets—see how well it meets your needs.

Write for Your Copy of This Portfolio

"Practical Suggestions on Motifs and Color Schemes for Covers, Announcements, Mailing Pieces"—a portfolio designed to be of sufficient practical helpfulness to merit a place in the right hand bottom drawer of the busy advertising man's desk. The edition is limited—we suggest that you write for your copy at once.

Other nationally distributed covers, each meeting a distinct requirement made by the Peninsular Mills, are Brocade, Colonial, Gibraltar, Publicity, Neapolitan, Orkid and Tuscan.

PENINSULAR PAPER COMPANY
Ypsilanti Michigan



Requires No Heating

NUREX TABBING COMPOUND

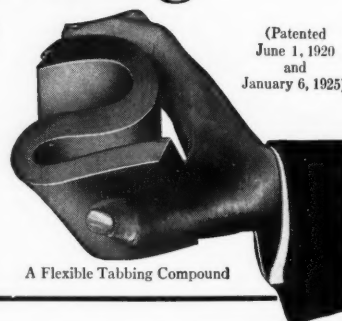
NUREX—The Modern Product for Tabbng, Tipping or Mounting
SAVES 50 PER CENT IN LABOR

NUREX—The only Non-Inflammable Tabbng Compound on the market. BEWARE OF IMITATIONS!—NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

COLORS: Red or Natural Put up in Gallons or Quarts Government Measure

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



WESEL

This Method

might add hundreds of dollars to your profits this year. Profits come from *increased production* or *reduced costs*.

Wesel has a rapid "proof-pulling" method that is saving *fleeting time* and *much money* for big printers and publishers.

This information will be mailed upon request. No obligation

WESEL MANUFACTURING CO.

72-80 CRANBERRY ST., BROOKLYN, N. Y.

Chicago Branch: 431 So. Dearborn St.

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it!
Send for sample.

TRIANGLE INK AND COLOR CO. INC.

MANUFACTURERS of FINE LITHO & PRINTING INKS for ALL Purposes

Main Office:
26-30 Front Street
Brooklyn, N. Y.



Service Office:
13 So. 3rd Street
St. Louis, Mo.

OUTSTANDING CHARACTERISTICS OF

HORTON VARIABLE SPEED PULLEYS



Illustrating the simplicity of adjustment and care of Horton Variable Speed Pulleys

1. Ease of Installation.
2. Simplicity of Adjustment.
3. Minimum Maintenance Cost.
4. Universal Satisfaction.

Speed changes quickly effected while machine is in operation.

YOUR PRINTERS SUPPLY HOUSE SELLS THEM

Products of the

HORTON MANUFACTURING COMPANY

Minneapolis, Minnesota, U. S. A.



Green & Green Co., Dayton, selected green Triton Bond for a clever little message in golf language to their distributors.

Paper Wants to Help—Let It



Added Appeal

—No Extra Expense

Possibilities that lie in the use of color suggest themselves to you as you open a sample book of Triton Bond. Color for attention—color for appropriateness—color for subtle, subconscious impression. You see that it's easy and inexpensive to "snap" up a successful letter or folder to greater effectiveness simply by printing it on one of the pleasing tints of this paper.

You see that an extra color effect can be had for next to nothing.

Triton Bond has in addition these advantages for direct advertising. It folds easily. It can go through the mails, withstand rough handling and still appear fresh and attractive. It has a surface on which you can print anything from a one color zinc to four color plates or half-tones. Beautifully clear in formation. Besides the bond finish there's a beautiful laid, ripple and linen in white. Envelopes to match are quickly obtained. Then it's economical. Specify it and you are sure of bond paper of good adequate quality that's not too high in price.

THE MIAMI PAPER COMPANY,
West Carrollton, Ohio.



Dennison's Gummed Paper is easy to handle



(2) "Paper lies flat." Dennison's gummed papers can be used easily and quickly on hand-feed machines, or with automatic feeding devices. They will lie as flat as it is possible to make any gummed paper lie.

Advantages of DENNISON'S Gummed Paper Line

1. Unexcelled Gummings
Non-Blocking Fish
Dextrine Special
2. Paper lies flat
3. Perfect printing and writing surface
4. Wide range of colors
5. Uniform quality
6. Water-proof packaging

Sold by leading wholesale paper houses everywhere

For printing on the gummed or the un-gummed side use Dennison's regular gummed paper.

Send for a complete sample book of gummed papers.

Dennison Manufacturing Co.

Dept. 61-K Framingham, Mass.

Please send me free your Gummed Paper Sample Book.

Name

Address



EMBOSSOGRAPHY

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfits, \$160.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

American Type Founders Co., Conner Fendler Branch
96 Beekman Street, New York City

VICTORIA PRESSES

SIZE 16x22 - FOUR ROLLERS

Finest ink distribution, most powerful machine for very high-grade work.

FRANK NOSSEL : 38 Park Row, New York
SPECIAL PRINTING MACHINERY

BE A LINOTYPE OPERATOR

Bennett holds world records on the Linotype. He has been conducting the world's best known typesetting school since 1915. Both Linotype and Intertype instruction. Practical course, six weeks, \$60; correspondence course with keyboard, \$28; Sinclair's famous mechanical book, \$10. Write for literature and learn what Bennett's School has done for men like you. Milo Bennett's School, Toledo, Ohio.

... LIKE MILO BENNETT ...



American Steel Chase Co.

Manufacturers of

HERCULES PRODUCTS FOR THE PRINTING TRADE

Electric-welded Steel Chases
Beaded Pressed Steel Galleys
Form Trucks, Brass Rule
"Amcol" Cleaning Fluid

Order direct or from any dealer
122 Centre St.
New York

VELLUMS and FABRICS

For Commercial Printers,

Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls

Manufactured by

WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

There is only one ENGRAVING

That produced by the Artist on Steel and Copper and
EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois

Everything for the Engraving Department

Print Shop Steel Equipment



Operators' Chairs and Stools
Electro Cabinets · Tables
Assembling Trucks
Galley Racks and Galleys

Write us your needs

ANGLE STEEL STOOL CO.

Factory and Office Steel Equipment
PLAINWELL, MICH.

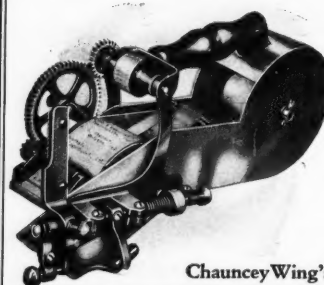
Branch Offices

9 S. Clinton St. 333 State St. 98 Park Place
Chicago Detroit N.Y. City

No. 35-B
The revolving and adjustable Linotype Operators' Stool



Wing-Horton Mailer



The Standard Brass Mailer

Many publishers prefer to replace their equipment with this quality machine.

Guaranteed to give satisfaction under all conditions.

Send for prices and further details.

Chauncey Wing's Sons, Greenfield, Mass.

A Better Metal Never Ran Through a Mouth-Piece

STANLEY PROCESS TYPE METAL

Made by

UNITED AMERICAN METALS CORP'N
Brooklyn, New York

THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.
Price \$2.35 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

We cater to the Printing Trade in making the most up-to-date line of
Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY



The Black Art of Ink Making

IN the days of witchcraft fine inks were unknown. And today, the Black Art of Ink Making is not a magic process.

Scientific preparation with

PEERLESS BLACK

now produces the world's finest halftone and lithographic inks—lustrous, smooth and free-flowing.

The PEERLESS CARBON BLACK CO., Pittsburgh, Pa.

Sole Selling Agents

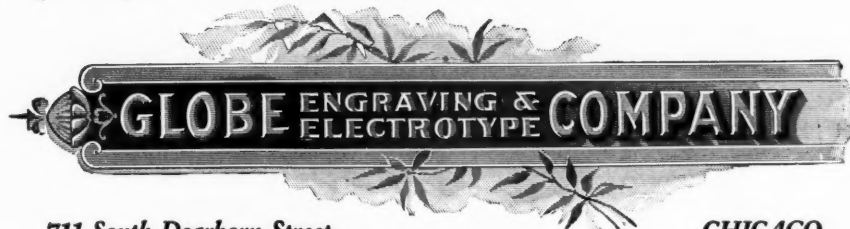
Binney & Smith Co.
41 E. 42nd Street—New York City

Engraving-Electrotyping

Pictures have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

*Making pictures—CUTS—for all illustrating
and advertising purposes—is our business.*

Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.



711 South Dearborn Street

TELEPHONE: HARRISON 5260 • 5261 • 5262

CHICAGO

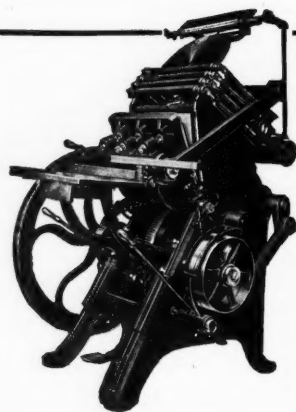
"PROUTY"

Obtainable Through Any Reliable Dealer

[LATEST]

Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(UNEXCELLED)



MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

Office and Factory: EAST BRIDGEWATER, MASSACHUSETTS

Do Not Be Misled!

There is none better—nor can better be made than

DAMON TYPE

STANDARD LINE :: :: POINT SET

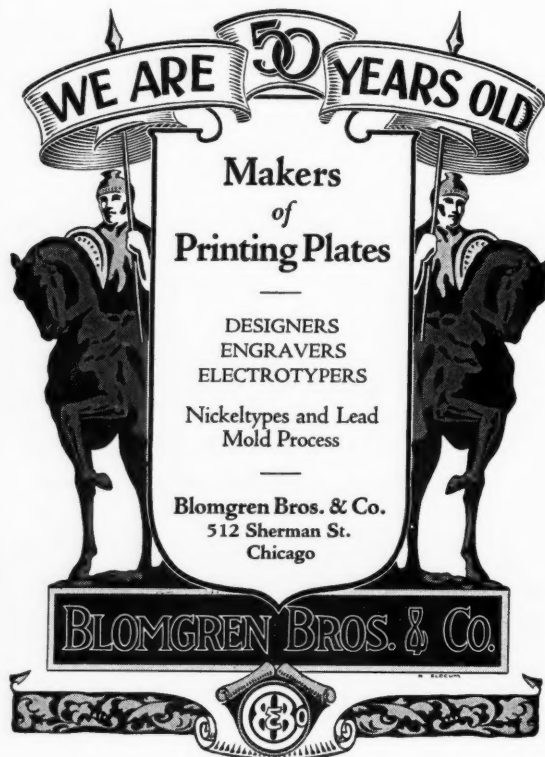
Every piece is guaranteed to be regular foundry cast type—made of the highest grade metals, especially prepared and tested by rigid chemical analysis. Made by the highest skilled craftsmen in the business.

Damon Type Founders Co.

Incorporated

44 Beekman Street, New York, N. Y.

We Carry in Stock Ready for Immediate Delivery Chandler & Price Presses, Hamilton Wood and Steel Equipment, and Every Requirement for the Printer



We Carry in Stock:

132 Items of Colored Book Paper

1522 Items of Cover Paper

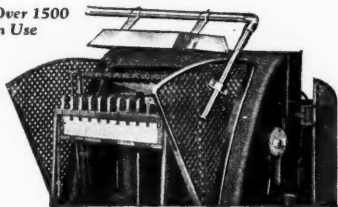
JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO

Utility Safety Gas Heaters for Printing Presses

Over 1500
in Use



As used on Miehle Vertical

The REFLECTING HEATERS made for the Miehle Vertical, Kelly and other automatic Job Presses are guaranteed not to burn paper. At the same time, because of the double row of flames, they give twice the heat of other gas heaters and four times the heat of electric heaters.

Protected by three American and one British patent

The Best at Any Price

Sooner or later, Mr. Good Printer, you are going to buy the best Heaters—the sort which Butterick Pub. Co. use on their best machines; of which Zeese-Wilkinson bought 14; used by Forbes Litho. Co. of Chelsea, Barta of Boston, Milton-Bradley of Worcester, Livermore & Knight of Providence, Francis (and 300 others) in New York, Morrill Press of Fulton, N. Y., Matthew-Northrup of Buffalo, Williams & Williams of Baltimore, Herbig & Held of Pittsburgh, National Cash Register of Dayton, Kenfield-Leach of Chicago, Jensen Ptg. Co. of Minneapolis—the best printers everywhere, including the famous French concern who printed the beautiful frontispiece in the October *Inland Printer*, Societe Anonyme.

As to Safety

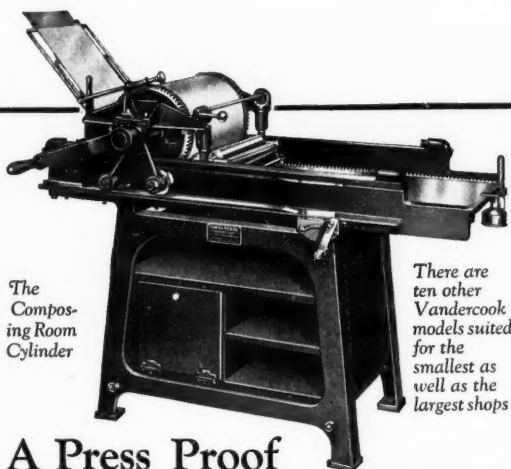
A well known insurance company, who will not allow us to use their name for advertising, inform us that their experts reported we had "reduced the fire hazard on press burners 80 per cent"

(The name can be given privately. Write and ask us)

Do your heaters heat both sides of the sheet? If not, write for booklet "Static Electricity and Offset in the Pressroom"

UTILITY HEATER COMPANY, 239 Centre St., N. Y., Canal 2989

SOLD BY AMERICAN TYPE FOUNDERS CO. AND DEALERS GENERALLY



The
Compos-
ing Room
Cylinder

There are
ten other
Vandercook
models suited
for the
smallest as
well as the
largest shops

A Press Proof from a Proof Press

The Rigid Bed Principle of construction used on all Vandercook Composing Room Presses established itself without the aid of salesmen or dealers. The great majority of the major publications printed in the English language are now assisted in the making by Vandercook Rigid Bed Composing Room Presses.

Prices \$120.00 and up

All Vandercook machines are accurate machines and there is a model suited to every printing office, from the smallest to the largest. Vandercook Presses are used where quality and speed in taking proofs and in testing type forms and plates are most needed—the list of users establishes that fact.

WRITE FOR FULL INFORMATION

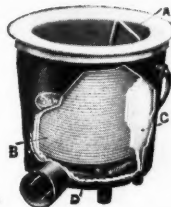
Vandercook & Sons *Originators of the Modern Proof Press*
1716-22 W. Austin Ave., Chicago, Ill.

Cut Glue Bills in Half

A recent survey of printers' and binders' shops showed an average of 50% waste and spoilage in glue—all from improper heating and handling, which could easily be corrected.

Sta-Warm

Electric Glue Pots and Heaters

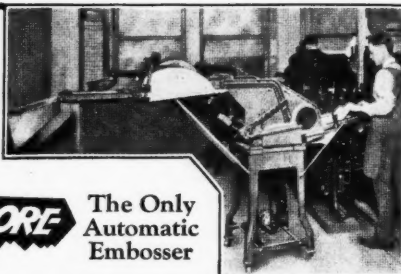


make it easy to save this daily loss—and to get much better glue work done regularly. We will be more than glad to tell you the simple secret—your request for information obligates you in no way.

ROHNE ELECTRIC COMPANY

2428 25th Avenue, South, Minneapolis, Minnesota

Dealers
in
Every
Large
City



DO-MORE

The Only
Automatic
Embosser

produces in one operation die and copper plate effects direct from type. Capacity 1500 per hour direct from presses. The DO-MORE is considered essential equipment by the most progressive printing houses.

Write for complete details and name of our nearest dealer

AUTOMATIC PRINTING DEVICES CO., INC.
95 Minna Street, San Francisco, California



**UGOLAC
RAISING MACHINE
AND COMPOUNDS**

The
Ugolac Machine

39" high; 89" long;
19" wide. Takes
sheet 16 1/2" wide.
Motor driven with
speed control. Heat-
ing Unit (3 Gas Burn-
ers) with control to
suit job. Shafting 1/2";
bearings 1".

Gas . . \$150.00
Electric, \$175.00

F. O. B. New York

Complete Equipment for Producing Embossed
and Engraved Effects

Simply feed freshly printed sheets dusted with the
compound into the machine. Anyone can operate
it and obtain beautiful embossed or engraved
effects, gloss or dull finish, silver or gold. Com-
pound: (Dull or Gloss) \$2.50 lb.; (Silver or Gold)
\$4.50 lb., C. O. D.; all charges paid. A sure profit
maker. Write for circular. Dealers wanted.

HUGO LACHENBRUCH

Department I

18 Cliff St., New York, Cable Address, Ugolac

\$450. BUYS A
Kalamazoo
UNIVERSAL SAW-TRIMMER

You Cannot Buy Greater Efficiency at Any Price

J. A. RICHARDS CO. 903 North Pitcher Street
KALAMAZOO, MICH.

Pioneer Makers Steel Rule Dies

Printers' Own Advertising

The kind that gets business

"THE INK SPOT"—an eight-page and cover printers' house organ. Copy (copyright) furnished together with layout and cuts.

The physical appearance is typographically excellent and will impress your readers with your ability to produce good work.

"THE INK SPOT" will create confidence and bring in new business as well as increase the volume of business from old customers.

To make the copy institutional we furnish one page of special copy or one page of advertising copy, written especially for your business, subject to your request and suggestion each month—without additional charge.

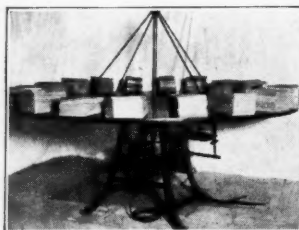
Service limited to one printer in each city. Cost \$15 per month

Glad to send printed samples

Roger Wood Graphic-Craft
Advertising

511-517 Ferry Street
La Fayette, Ind.

Rotary Gathering Table



Variable speed—2 to 6 revolutions per minute.

Bindery girls will accomplish nearly twice as much work with less fatigue.

Simple and inexpensive to operate.

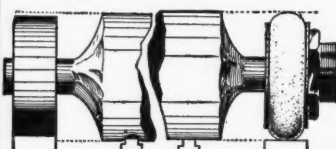
Handles book sections, single sheets, calendar pads. One to six girls work at the same time.

Three Styles
Prices \$225 to \$285
F. O. B. Chicago

For Sale by All Leading Machinery Houses

THE EFFICIENCY BINDERY TABLE COMPANY
General Office: 12130 Eggleston Avenue, Chicago

Morgan Expansion Roller Trucks



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Leaves clean printing without cutting of rollers.

for JOB PRESSES

Can be expanded to fit new roller with equal ease.

NOISELESS—EFFICIENT

They Save 50%
of Your Ink

Prices at your dealers:

Set of 6
8 x 12 C. & P., \$7.70
Set of 6
10 x 15 C. & P., 7.70
Set of 6
12 x 18 C. & P., 8.80
Set of 8
14 1/2 x 22 C. & P., 11.00

LENGTHENS LIFE OF ROLLER.
USER REFERENCES ON REQUEST.

Morgan Expansion Roller Truck Co.

Ask your dealer or send direct.

100 N. Larchmont, Los Angeles, Cal.

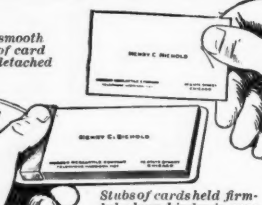
Get the Edge on the Business Card Business

Why sell ordinary business cards in competition with every print shop in town when you can so easily get the edge on this trade with Wiggins Patent Scored Cards and Wearwell Lever Binder Cases?

The high quality of work possible with these cards, the neat appearance they present in the Wearwell cases—always fresh and clean and the economy of this method of

Note smooth edge of card when detached

Wearwell Case



Stubs of cards held firmly by lever-binder in case

putting up cards (no waste from spoilage) will make your shop the headquarters for business cards in your community. Will also bring in large orders for other kinds of printing. Write for prices and details of sample orders today!

WIGGINS
Peerless
Book Form **CARDS**

THE JOHN B. WIGGINS CO.
1101 So. Wabash Ave.
705 Peoples Gas Bldg., Chicago, Ill.

Why Use Dinse-Page ELECTROTYPES ?

BECAUSE they are the best electrotypes to be had. (Any user of electrotypes will tell you that.)

BECAUSE they print better than inferior electrotypes.

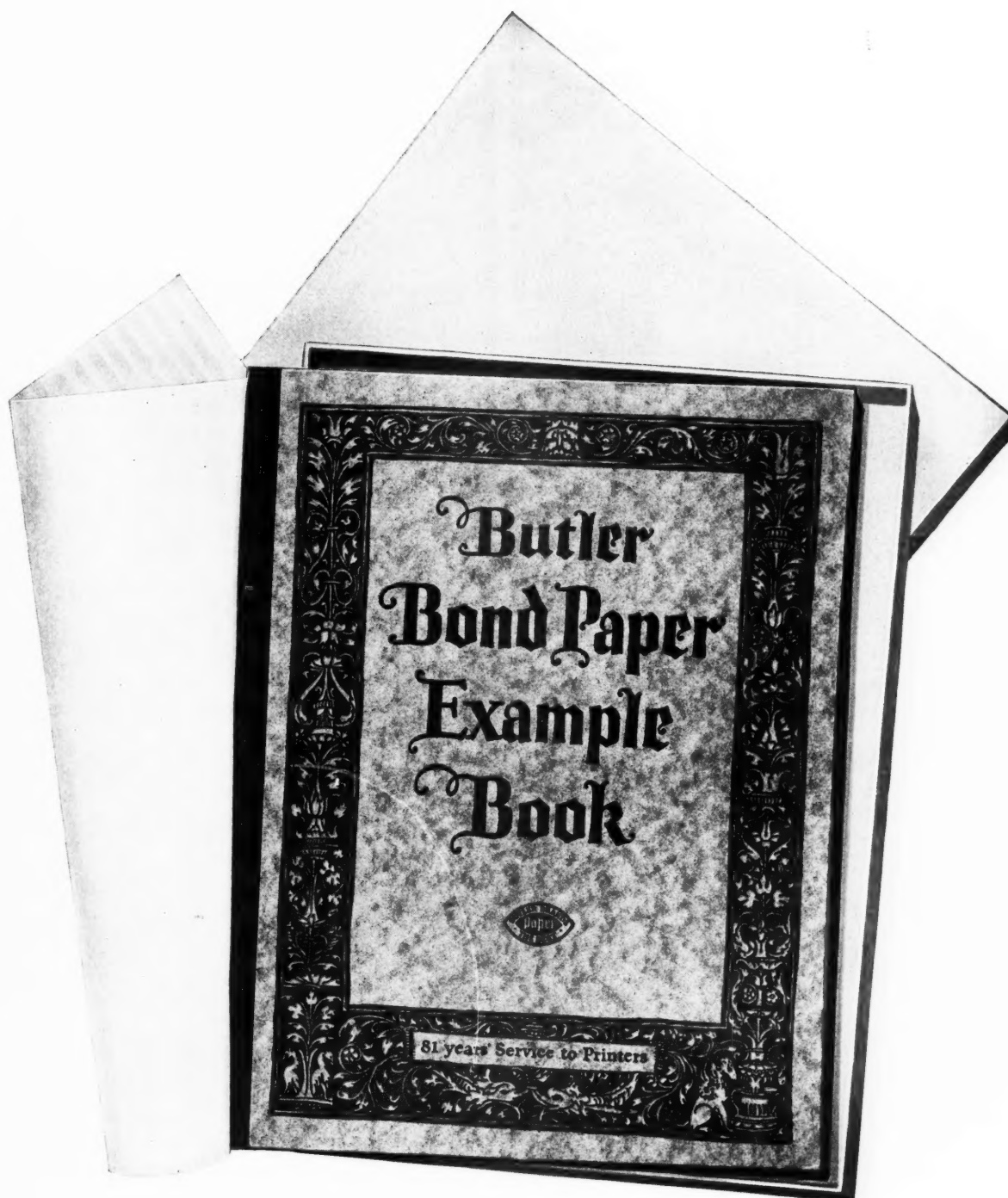
BECAUSE they require less make-ready than inferior electrotypes.

BECAUSE they wear better than inferior electrotypes.

For SUPERIOR Electrotypes see or write to

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185



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the selection of Bond Papers
the easy matter it should be.

BUTLER PAPER CORPORATIONS

*Divisions in principal cities
from Coast to Coast*

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Order Your 1926 CALENDAR PADS

From Our Complete Stock
60 Sizes—12 Styles

Let us mail you Catalogue and Price List today

1926 JANUARY 1926						
SUN	MON	TUE	WED	THU	FRI	SAT
Last Q. 7th 3	New M. 14th 4	First Q. 20th 5	Full M. 28th 6	7	1	2
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24 31	25	26	27	28	29	30
FIRST MONTH						

SPECIAL SIZES AND STYLES

Mail us your specifications, we will make
up sample and quote you prices.

Goodwin Brothers PRINTING COMPANY

Manufacturers of Calendar Pads

2609-11-13-15 North Broadway

(Goodwin Building)

ST. LOUIS, MO.

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about

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and the

ALLIED TRADES

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632 SHERMAN STREET
CHICAGO

THE PORTE PUBLISHING COMPANY'S Books and Systems for Printers and Publishers

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Printing Offices	Keeping the Wheels Going
How to Figure Costs in a	Letters to a Printer's
Printing Office	Devil
John Smith's Bookkeeping	My Printing Experiences

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Bookkeeping System	Plant Inventory System
Cost System	Perpetual Stock Inventory
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Subscription System	Estimating Blanks
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Complete new illustrated catalog describing the above books
and systems sent free upon request

THE INLAND PRINTER

632 Sherman Street, Chicago, Illinois

Over 10,000 printers are finding the Franklin Printing Catalog their
most profitable investment. Write for 60-day Guarantee Offer.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912;

OF THE INLAND PRINTER, published monthly, at Chicago, Illinois, for
October 1, 1925.

State of Illinois } ss.
County of Cook }

Before me, a notary public, in and for the State and county aforesaid, personally appeared Harry Hillman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher — The Inland Printer Co. 632 Sherman St., Chicago, Ill.
Editor — Martin Heir. Chicago, Ill.
Managing Editor — Harry Hillman. Wilmette, Ill.
Business Manager — Harry Hillman Wilmette, Ill.

2. That the owners are: Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 135 S. Central Park blvd., Chicago, and Mrs. Clara J. Shepard, 135 S. Central Park blvd., Chicago.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also, that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

HARRY HILLMAN,
Business Manager.

Sworn to and subscribed before me this 23d day of September, 1925.

M. F. KASE, Notary Public.

(My commission expires Feb. 26, 1927.)



CAN YOU afford, Mr. Printer, to have compositors stand idle waiting for the "man ahead" to finish using the proof press?

Time so lost will, almost before you realize, equal in cost the price of another press.

One way to relieve congestion is to install the No. 6 Poco Proof Press. It is fast, dependable and requires only a very little floor space.

Hacker makes a proof press for every need—three styles of Pocos and three styles of Potters. Send today for literature that tells about the complete line.

For Sale by All Dealers

Hacker Manufacturing Co.
320 S. Honore St., Chicago, Ill.

SPECIAL!



A 10% Saving on Roberts Numbering Machines

IN ORDER to get as many new Roberts Numbering Machines in the hands of printers at the start of the busy season as possible we are making this very Special Offer:

Look over your equipment, see how many numbering machines you can use this year and then place your order for the popular Roberts Models 27 (five wheels) and 28 (six wheels) with your Type Founder.

From the recently lowered prices for these models you may deduct a *special discount* of 10%—making the price of

Model 27 now \$12.00

Less 10%

Model 28 now \$14.00

Less 10%

The list prices of these high quality, universally used, accurate, reliable Roberts Numbering Machines remain the same—\$12.00 and \$14.00. The 10% discount is *special*—to make more friends, to prove to *you* that Roberts is the kind of numbering equipment you ought to use. See your Type Founder *now* and save!

The Roberts Numbering Machine Co.
694-710 Jamaica Avenue Brooklyn, N. Y.

"NORTHWESTERN" Push-Button Control Motors



Pressfeeder Has More Confidence

and uses the throw-off less frequently if the press is equipped with A-K Push-Button Control Motors. The quality of the presswork depends a great deal on the speed of the motor. The press can be speeded up when necessary or slowed down for jobs requiring careful register or heavy color.

Our illustrated folder and price list describing these motors will be a revelation as our prices compare favorably with the older types on the market without push button control. Write for this folder.

Northwestern Electric Co.
408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

2621 South San Pedro Street, Los Angeles, Calif.
8 N. Sixth St., Minneapolis, Minn. 10 So. 18th St., Philadelphia, Pa.

The Productimeter



TELL YOUR CUSTOMERS
If your plant is equipped with Productimeters and they will be satisfied with your count. Ask for New Catalog No. 46.

DURANT MANUFACTURING CO.
(3115) 683 Buffum Street, Milwaukee, Wis.

FINE ENGRAVED
Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely.

KING CARD COMPANY
Manufacturers of Engraved Greeting Cards
S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.

Write for Samples.

PRINTERS' BUSINESS PROMOTION
TriAd Monthly Business Builders

House Organs, Blotters, Envelope Inserts, Self-Mailers, Copy, Cuts, Layout Complete — Ready to Print
Inexpensive—Write today for particulars

TRIAD DIRECT ADVERTISING SERVICE
600 West Jackson Blvd. CHICAGO, ILL.

EMBOSSING IS EASY
If you use STEWART'S EMBOSsing BOARD
Simple, economical, durable.
Sheets, 5¼ x 9½ inches. \$1.25 a dozen, postpaid.

THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO



HOUSE ORGANS

A William Feather house organ can be used effectively by printers. This company will supply the reading section, printed and folded, and the printer can supply his own cover and advertising insert. The price is reasonable.

Write for samples and details.

The WILLIAM FEATHER COMPANY
630 Caxton Building / / / Cleveland, Ohio

"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 53 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.75; Postage, 10 Cents Extra

THE INLAND PRINTER CO., 632 Sherman St., Chicago

DUNHAM-WATSON CO.
Successors to

Frederick Dunham & Co.
Printing Ink

PRINTING OFFSET & LITHO INKS
VARNISHES & DRIERS
DRY COLORS

638 SOUTH CLARK STREET
Chicago, Ill.

METALS

Linotype, Intertype,
Monotype, Stereotype,
Special Mixtures

QUALITY
First, Last and All the Time

E.W. Blatchford Co.
230 N. Clinton St. Chicago
World Building New York

HOFF

Slitter, Perforator and Scorer
Attachments
Used by:

WYNKOOP-HALLENBECK-CRAWFORD CO.
New York City

Leslie D. Hoff Mfg. Co., Hillside, N. J.

American Type Founders Co.
Or Any Authorized
DEALER IN "PRINTERS" SUPPLIES

Overlay Knives

Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

The Inland Printer Co.
632 Sherman St., Chicago, Ill.

Correct Keyboard Fingering

By John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

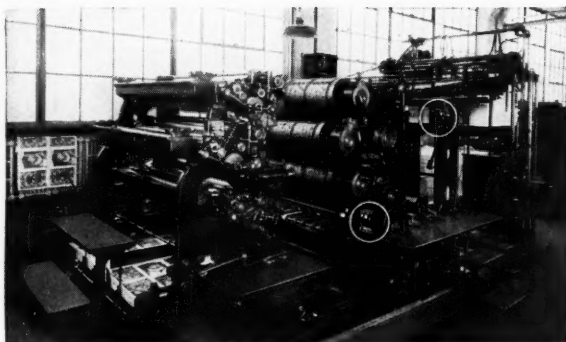
PRICE 60c

THE INLAND PRINTER CO.
632 Sherman St., Chicago, Ill.

A Concise Manual of
Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages, packed with information that you can use every day. Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying. Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

THE INLAND PRINTER CO.
Book Dept. 632 Sherman Street, Chicago, Ill.



The Monitor System

Automatic Control of Multi-Color Press

THE illustration shows a Sterling Multi-Color Press Equipped with Monitor Pre-set Speed Automatic Control, used for printing the covers of the house organ of the Prudential Insurance Company of America.

The Monitor Controller Company is equipped to design and build Controllers for any type of service, either direct-current or alternating-current and for all types and sizes of presses from the largest multi-color rotary press to the smallest job press.

Write for Bulletin 103 on Monitor Automatic Printing-Press Controllers

Monitor Controller Company

500 East Lombard St., Baltimore, Md.

Birmingham Boston Buffalo Chicago Cincinnati Cleveland
Detroit New Orleans New York Philadelphia Pittsburgh St. Louis

4020-1

Strong endorsement

When you recommend checks on National Safety Paper, your judgment is endorsed by the majority of banks and trust companies in financial centers throughout the country.

They use National Safety Paper because it is the most complete and economical form of check protection known.

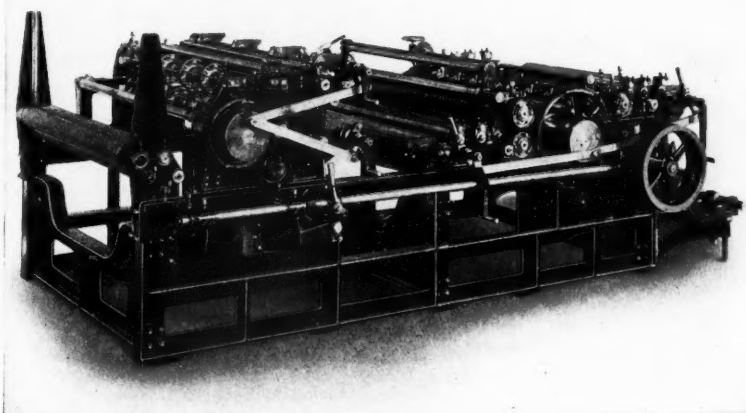
Write us for samples

George La Monte & Son
Founded 1871
61 Broadway, New York

High Speed ROTARY PRESS

with Perforating
Numbering and
Rewind Units

Simple to operate
Reliable in performance



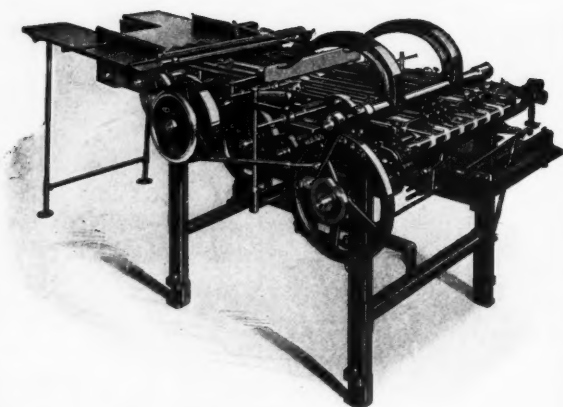
We Build to Suit Your Needs

High Speed Rotary Presses for Single and Fanfold Continuous Forms with Automatic Numbering, Punching, Perforating (Cross and Lineal) Units. Folding, Forming and Cutoff Units if Desired.

Fifteen years of actual use has proved these presses to be the simplest to operate, most reliable in performance and best paying rotary presses on the market.

THE STEEL PRODUCTS ENGINEERING CO., Springfield, Ohio

Designers and Builders of Special Printing Machinery



Your 9½" x 12½" page catalog sections as well as your small circulars can be folded on the same machine—

The Anderson

More Economically because:

Change of folds is very easy—saves time. Speed of folding the same on all sheet sizes. Due to exceptional strength of machine, folding continues accurately without resetting on long runs, even with stock weight variations. Design is such that sheets are always kept under control, eliminating spoilage and stops. Rigid construction gives freedom from breakdowns—no replacement parts to buy—machine always going.

Where some of the greatest quantities of good folding is done, there are ANDERSON HIGH-SPEED FOLDERS.

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses
3225-31 Calumet Avenue, Chicago

Send for Free Sample

TRADE MARK

Send for Free Sample

for the removal of dirt, dross, oxide and all foreign matter from linotype, monotype and stereotype metal. Contains nothing injurious to the metal, causing less deterioration than other compounds.

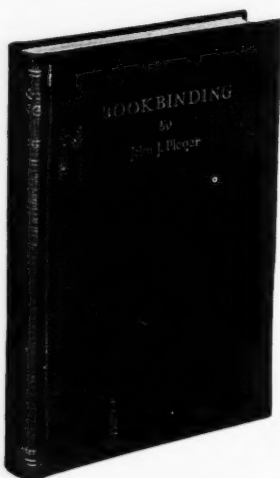
**Black Cross
Metal Cleanser Co.**

128 Moss Avenue
Highland Park, Michigan

BOOK BINDING

By John J. Pleger

Get Entire Bookbinding Business Between Two Covers



Size 6 x 8½"; 425 pages. Attractively bound in cloth; gold stamped

**Price \$6.00
Postpaid**

The information contained in this book is worth many times its price

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.

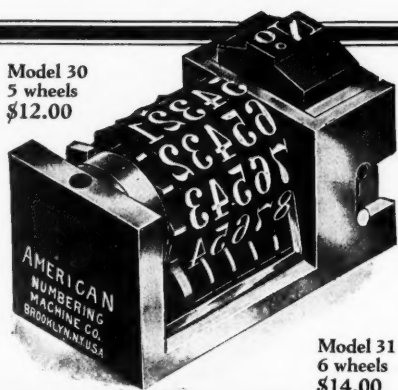
Chapter Titles

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

Model 30
5 wheels
\$12.00



Model 31
6 wheels
\$14.00

1200% Per Year

For Printers Investing \$24 in Two 5-Wheel Typographic
American Numbering Machines

At an average numbering charge of 50c per thousand numbers:

A few fair size jobs totaling 50,000 numbers earn \$25.00—12 months \$300.00—

Per 1200% Year

A profit that no printer, large or small, can afford to overlook.

DO YOUR OWN NUMBERING WITH AMERICAN MACHINES

In stock and for sale by all branches of American Type Founders Co. and printing machine dealers.

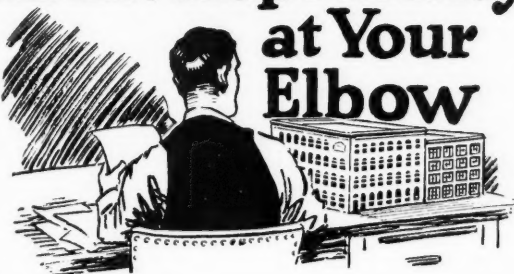
AMERICAN NUMBERING MACHINE COMPANY

SHEPHERD AND ATLANTIC AVES., BROOKLYN, N. Y.

Branches: 125 West Madison Street, Chicago, Ill. Blackfriars House, New Bridge St., London, Eng.

Specify AMERICAN when ordering

An Envelope Factory at Your Elbow



Milwaukee printers whose shops are "right around the corner" from Western States are hardly nearer to it than you are. It's "same day" service for both of you.

And that kind of promptness is important when you realize that it covers

20 Million Envelopes
Always in Stock!

600 styles of them—in the full range of papers, weights, styles and colors that are staple or "regular"—and on top of that scores of specialized styles such as Baronials, Bankers' and many more which used to entail the annoyance and delay of "special order." They are ready today!

Ask for Free Price List No. 27 and "Worth While Envelope News"



South Water
from Clinton
to Ferry Sts.
Milwaukee
Wisconsin

S-H "Group" Saw-Trimmers

*Best Machines
on the Market*

Have features not possessed by any other make and will do all the work of others. Surpass all makes in simplicity and lasting accuracy.

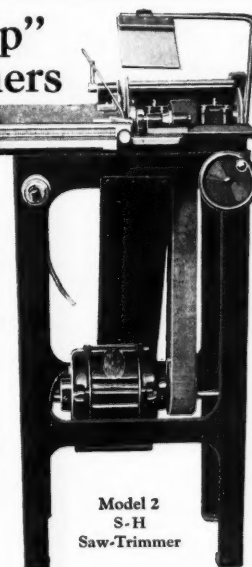
Model No. 4 . . . \$ 85.00

Model No. 3 . . . 150.00

Standard Model . . . 190.00

Model No. 2 . . . 350.00

Write for Literature, Terms
and Special Discounts



Model 2
S-H
Saw-Trimmer

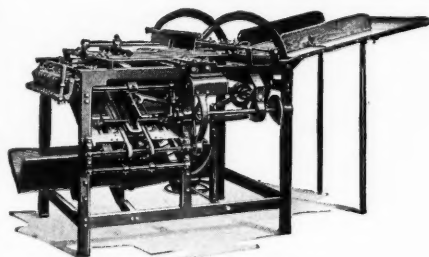
LINOTYPE SUPPLIES

at attractive prices. Send for catalog. Special inducements on Spacebands in quantities if this ad. is mentioned.

**The Schuyler-Hildman Saw-Trimmer
and Linotype Supply Co.**

160 N. Wells Street

Chicago, Illinois



THE LIBERTY has the most imitators—

Ask any user WHY

AGENCIES IN ALL THE PRINCIPAL CITIES

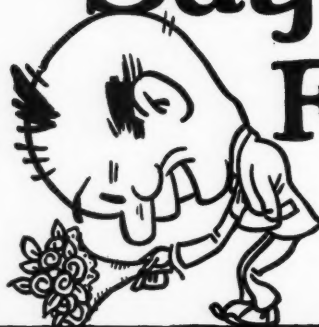
The LIBERTY

LIBERTY FOLDERS have proven to be a most profitable investment in thousands of plants in all parts of the world.

Other Folders may equal Liberty in price temporarily, but in quality, never!

The Liberty Folder Company, Sidney, Ohio

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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

Vol. 76, No. 2

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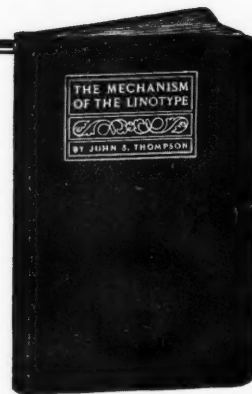
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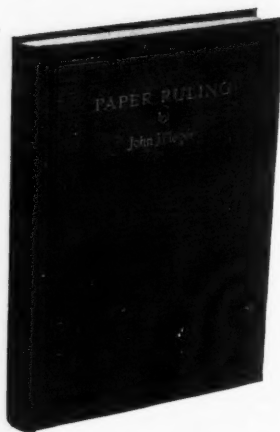


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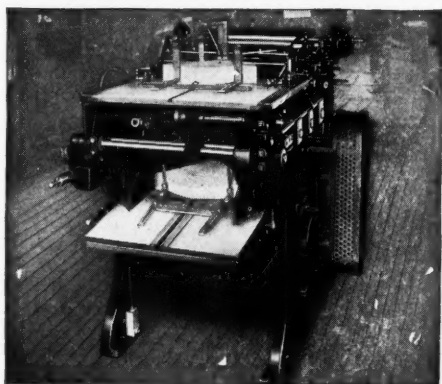
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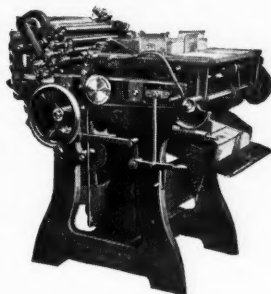
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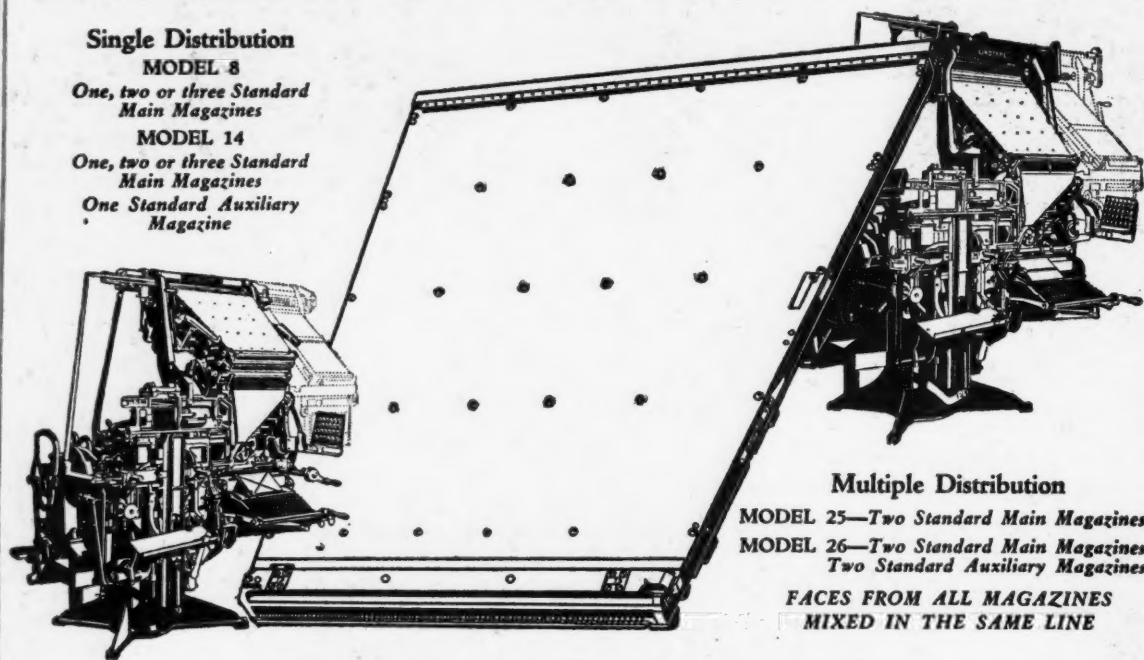
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